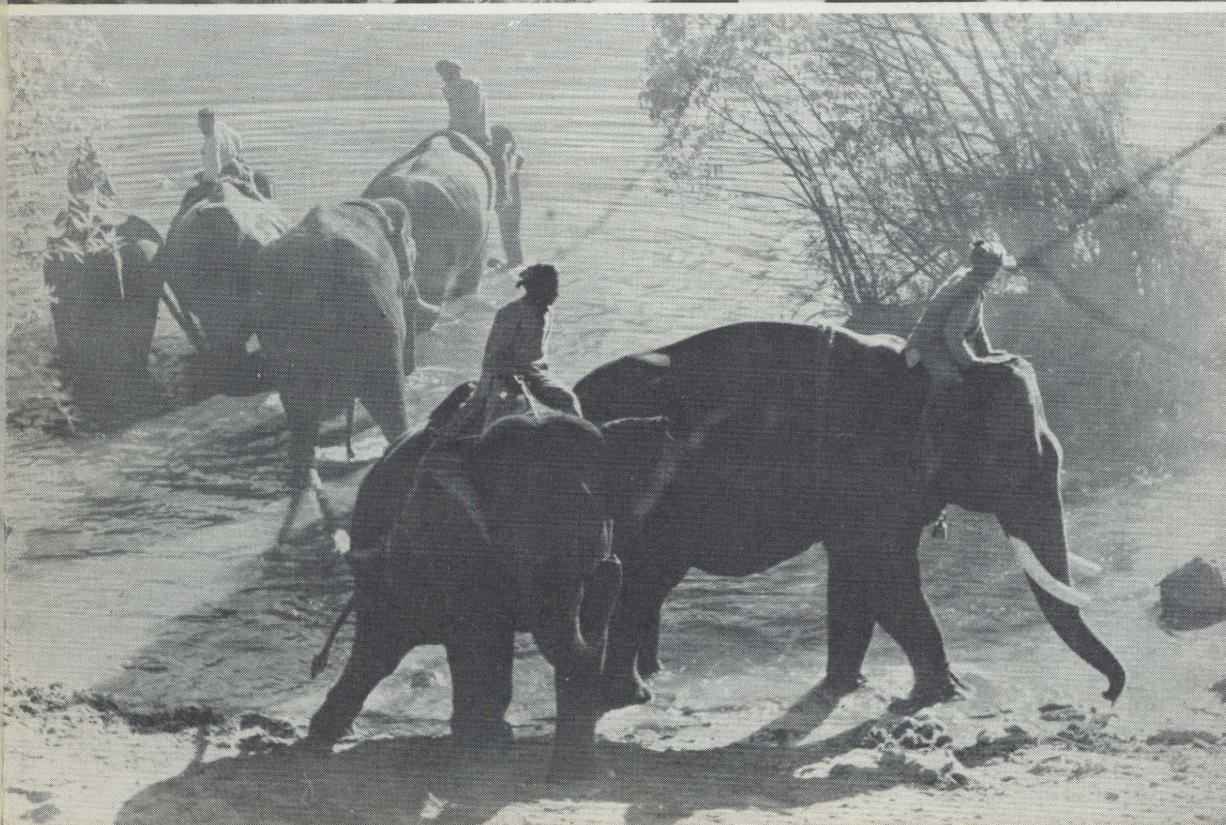


SIGHT & SOUND

SPRING 1937 VOL 6 NO 21 PRICE SIXPENCE



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A Case for Action

Film News and Reviews

The British Cinema 1896-1907

Moscow Goes to the Movies

The Good Earth

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Can Children Act?

Tradition and Experiment

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Bournville to Palestine

Writing for Films

Films on Physics

Agriculture on the Screen

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Film Making for Teachers

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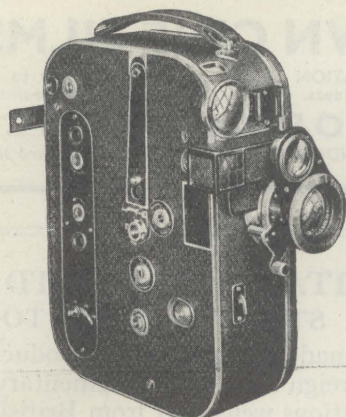
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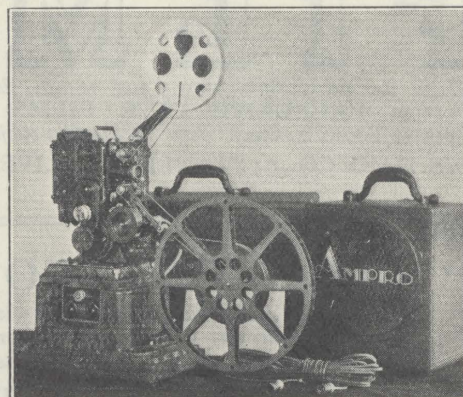
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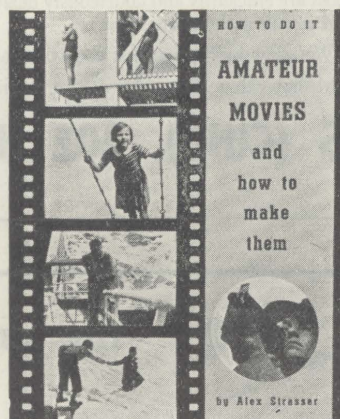
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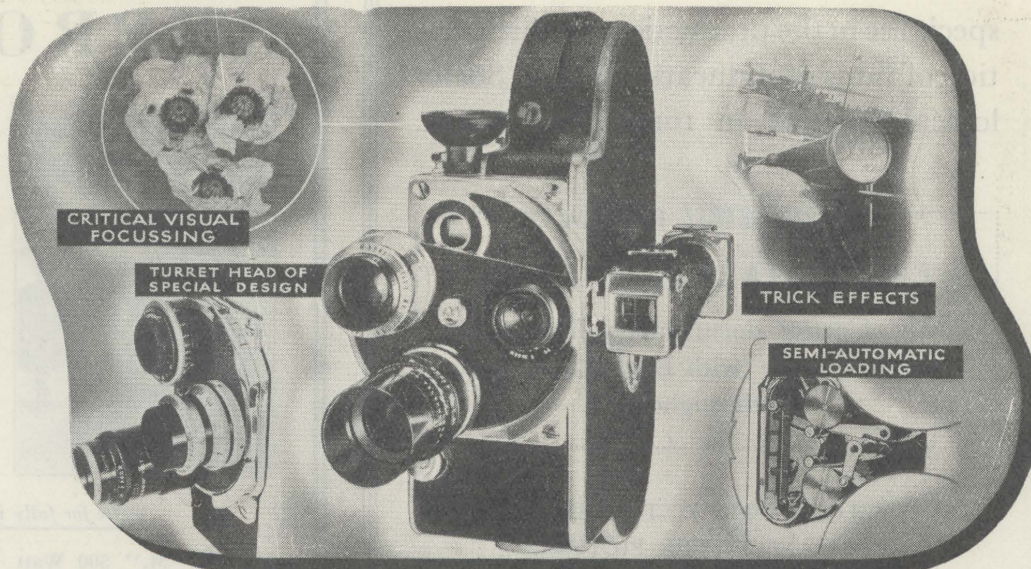
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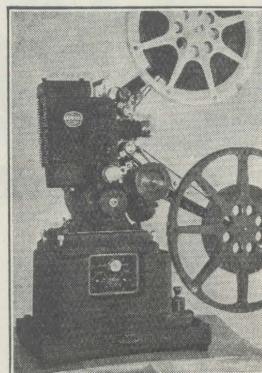
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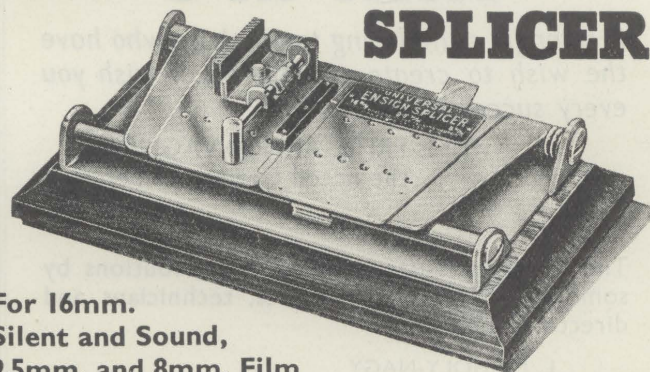
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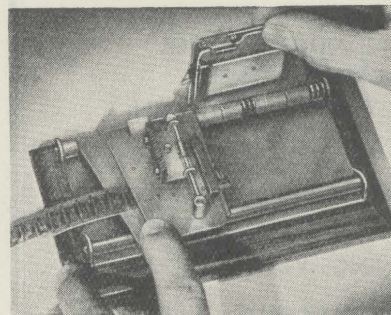
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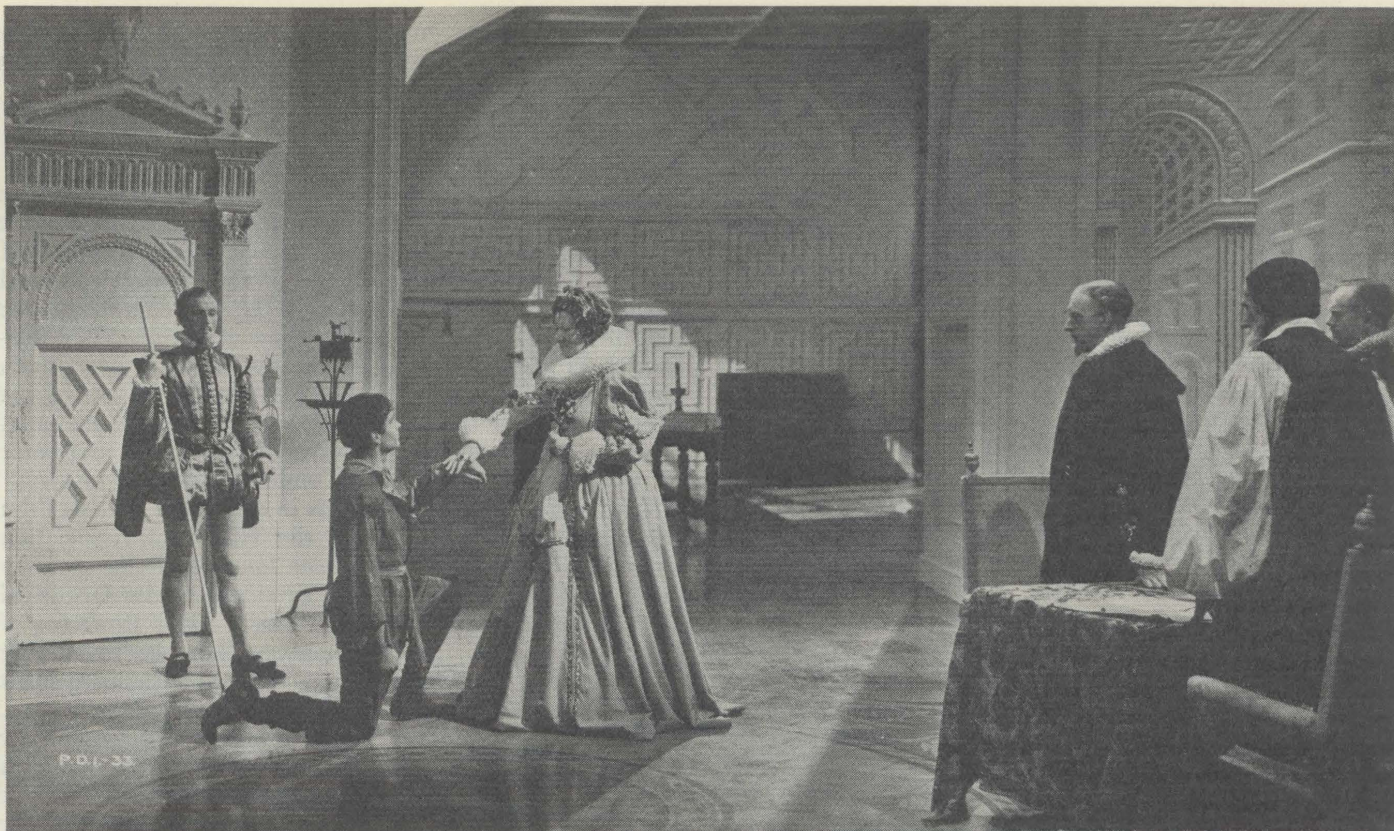
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Flora Robson in *Fire Over England*

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NEWS OF THE QUARTER

B.F.I. DEPUTATION TO BOARD OF EDUCATION

On April 13, 1937, Mr. Geoffrey Shakespeare, Parliamentary Secretary to the Board of Education, received a deputation from the British Film Institute. Sir Charles Cleland, Chairman of the Governing Body, introduced the deputation. Professor Lyon Blease said that the Film Institute were concerned with the relatively small use of films made in schools in this country as compared with others. He said it was essential to stimulate the demand for projectors if production of films was not almost to cease.

Various suggestions for co-operation between the Board and the Film Institute were put forward by Mr. Shakespeare, who said that the Board were deeply interested in this supreme method of unconscious teaching. He also said that the cost to the Local Education Authority of installing a projector was trivial, in view of the Board's grant.

During the discussion which followed it was suggested on behalf of the Board that the teacher should be persuaded of the educational value of the film by means of a pamphlet on visual aids generally and be given training at short courses in the handling of a projector. As regards Local Education Authorities it was thought that a conference might profitably be called by the Film Institute with the support of the Board to discuss the extension of the use of films in schools. The Training Colleges were recognised to be an important field for cultivating an interest in the educational possibilities of the film. The experimental phase was now drawing to a close and the next steps should be

directed to the practical application in the schools of the knowledge which has already been acquired.

CRUELTY TO ANIMALS

A Bill to prevent the public exhibition of films in the production of which suffering was caused to animals, or films which depict the suffering of animals brought about by natural or artificial means, passed its second reading in the House of Commons on April 9th, 1937. In moving the second reading of the Bill, which is promoted by the R.S.P.C.A., with the support of other humanitarian societies, Sir Robert Gower stated that the principles of the Bill had the blessing of the British Board of Film Censors and of the film industry and that there could be no doubt that they were unanimously approved throughout the country. In the debate reference was made to *The Charge of the Light Brigade* but Mr. Geoffrey Lloyd, Parliamentary Under Secretary at the Home Office, informed the House that the B.B.F.C. had accepted as correct the producing company's statement that the charges of cruelty, which were first made in a Californian newspaper, were false, and that some of the effects were produced by means of tricks which are often used in making films in which animals appear. After outlining the present practice of the B.B.F.C. and stating the Home Office's agreement with the objects of the Bill, Mr. Lloyd stated that the Home Office felt that the existing powers were sufficient and adequate but that this was for the House to decide.

It is interesting to speculate on the interpretation which may be given to the term "suffering" in view of the proposal contained in the Bill to prohibit, not merely films in the production of which suffering was *caused*, but also films which *show* suffering whether brought about by natural or artificial means. How, moreover, will the interpretation of the term "suffering" affect the exhibition of incidents at race-meetings like the Grand National which Sir Robert Gower stated would not be prevented by the Bill?

MOYNE REPORT AND QUOTA

It was announced on April 22nd that the Government would shortly introduce film quota legislation for another ten years, as recommended in the Moyne Report. Further discussions with the trade would be necessary before legislation could be drafted. In the House of Lords Lord Strabolgi, who with a number of M.P.'s has formed a British Films Advancement Council, suggested an agreement with America whereby a fixed quota of British films should be released in America. The Earl of Iddesleigh suggested that the Government should promote a kind of Slade School of film technique in this country. Meanwhile, joint discussions of the Moyne Report are taking place between the F.B.I. Film Group, the C.E.A. and the K.R.S., which in its annual report strongly criticises the proposal for a Government Film Commission. These discussions are a direct outcome of remarks made by Dr. Leslie Burgin, Parliamentary Secretary to the Board of Trade, at the annual C.E.A. dinner, at which Lord Moyne was the chief guest. He appealed to the trade to set up some body which could serve as a focusing point for matters affecting the trade as a whole and urged the trade to re-organise itself from within.

GAUMONT BRITISH PICTURE CORPORATION

On February 26th, 1937, it was announced that by an agreement with General Film Distributors (Managing Director, C. M. Woolf) the Gaumont British Picture Corporation (Chairman, Mr. Isidore Ostrer) would abandon film production at their Shepherd's Bush Studios (excepting for newsreels) and that four films would be produced for them by G.F.D. at Pinewood and four by Gainborough at Islington. The distribution of these films, together with all G.B. films, including the Gaumont-British Sound News and the theatrical versions of the G.B. Instructional films, would be undertaken by G.F.D. Production of G.B.I. films would continue. This agreement, like the decision to pay the G.B. preference dividend, was opposed by Mr. John Maxwell and other members of the G.B. board of directors. An application made by a shareholder for an injunction to prevent the payment of the preference dividend was dismissed on April 9th.

The first Shepherd's Bush Studios were opened in 1914 by the old Gaumont Company. The present studios were built in 1932. Production of feature films finished on March 12th, 1937 with the completion of *King Solomon's Mines*, directed by Robert Stevenson. While the Technical Laboratories are to be modernised and extended to deal with the additional requirements of G.F.D., a large number of studio workers have been laid off. For the Gaumont British Picture Corporation "the agreement guarantees a substantial revenue over a period of years on what has hitherto been the more speculative side of the Corporation's business and places it in an exceptionally strong position to develop its

prosperous theatre interests." During the eight years March 31st, 1929—March 31st, 1936, G.B. produced 133 feature films—an average of 16 films a year.

HISTORICAL ENTERTAINMENT FILMS

Many teachers and historians can confirm the experience of the teacher who lately complained to us that he found it impossible to teach the historical facts about Henry VIII until he had eradicated the ideas of that monarch derived from *The Private Life of Henry VIII*. His complaint, like that of Professor J. F. C. Hearnshaw at the recent conference of the Historical Association, was directed not so much against technical errors as against "the perversion of the spirit of the general tone of history." On the other hand, historical entertainment films could be of great assistance in promoting knowledge and understanding of history.

With these two considerations in mind, the British Film Institute in conjunction with the Historical Association arranged for the film *Fire Over England* to be seen by Professor J. F. C. Hearnshaw, President of the Historical Association and Professor J. E. Neale, Astor Professor of English History in the University of London. They were asked to view the film not in a narrowly pedantic spirit but making due allowance for artistic and dramatic licence. It will be found that they from the historical point of view are able to confirm the general high opinion of Flora Robson's characterisation of Queen Elizabeth. Their article on *Fire Over England* will be published in *The Schoolmaster* towards the end of August so that teachers may have it a few weeks before the film is released.

Similar arrangements are being made for the reviewing all future historical entertainment films.

FILMS FOR CHILDREN

The first list of films which are both recommended for children's performances and are available, has now been compiled by a special committee of the British Film Institute and will shortly be published. This piece of work is a direct outcome of the Conference on Films for Children held in November 1936. In it the Institute has received valuable assistance from film renting companies and exhibitors with experience of children's performances. The list contains the titles of sixty feature films classified as Adventure, Comedy, Western and Story films. A similar list of "short" films and a second list of feature films are in course of preparation. Every effort has been made by the special committee to choose films which are free from any elements which may frighten or disturb children and which—an equally, if not more important matter—contain those elements of story interest, adventure and humour which children enjoy. The object of the lists is to assist those individual exhibitors who have asked the Institute for suggestions and to provide a basis for co-operation in the promotion of children's performances between exhibitors and parents', educational, and social organisations.

ALISTAIR COOKE

We regret that, owing to his departure to America, Mr. Alistair Cooke is no longer able to write his quarterly articles for SIGHT AND SOUND. We take this opportunity of expressing our appreciation of his work as the B.B.C. film critic and of his contributions to SIGHT AND SOUND, and wish him success in his new work.

A CASE FOR ACTION

FOR THE first time official recognition is given to films as an aid to teaching in the new edition of the Board of Education's *Handbook of Suggestions, for the consideration of Teachers and others concerned in the work of Public Elementary Schools*. This recognition should confirm the enthusiasm of those teachers and authorities who have pioneered in the use of films, compel those who have not to consider whether they can afford to neglect them, and encourage the film companies to persevere in work which is of national importance, even beyond the service of classroom instruction. "The universality of motor transport, of broadcasting and of the sound-film in the cinemas," we read in the General Introduction to the *Handbook*, "presents new features in the common life, while better housing, the increasing use of electrical and other mechanical devices, the probability of increased leisure and wider social contacts for all, with their opportunities for the enrichment of experience, make it necessary for those engaged in education to review their task afresh." In this recognition of the task of education continually to adapt itself to a changing world and to adapt to its uses the instruments by which the world is being changed lies the fundamental argument for the use of films in schools.

Children are quick to absorb facts and ways of thinking and feeling from the films they see in cinemas and what they learn there may seriously prejudice the teacher's work in the classroom and destroy its effect when his pupils have left school. But, as Mr. Lester Smith stated in his presidential address to the Association of Directors and Secretaries of Education, the cinema is as sensitive to its audience as a compass to the poles and therein lies our opportunity—the opportunity to use films for educational purposes and, provided that the medium is not misused as literature has been, to determine the character of film entertainment to-morrow.

During the last four years considerable money and effort has been expended by companies in this country in producing suitable projection apparatus and suitable films for educational purposes. Mistakes and errors of judgment have occurred as is inevitable in a time of experiment and preparation for expansion, but the volume of goodwill expressed and the varied and reliable sources from which approval came, suggested that the new work was on the right lines, and would receive practical support in terms of purchase of apparatus and use of films. The film companies tackled new subjects. They employed new methods, they collaborated with teachers and specialists. They made long films, short films, silent films, sound films. But even so the increase in use of films was only slight; the total use to-day remains small, and in no way commensurate with

the money and effort spent or with the approval and goodwill so widely expressed. The financial outlay has been so heavy that there is to-day a very real danger of the production of apparatus and films for schools in this country—but not elsewhere—being abandoned, unless a large and effective demand is created at once.

It was to discuss this grave and urgent situation that Mr. Geoffrey Shakespeare, Parliamentary Secretary to the Board of Education, received a deputation from the British Film Institute on April 13th, as is reported elsewhere in this issue.

Of the many reasons advanced to explain why development has been slow the two most fundamental are lack of money and ignorance of what apparatus and films are now available, as distinct from what was available five years ago. The initial cost of installing apparatus is trivial, said Mr. Shakespeare, in view of the grant for equipment obtainable from the Board of Education, and maintenance and film hiring costs are small. At the same time everyone recognises that there are other pressing financial demands which must be met in order that all schools may be brought up to the recognised standards of general efficiency and decency. Proper cloakroom accommodation must take precedence over film projectors, and electricity, which is in any event desirable, is almost essential to the use of a film projector. Another serious impediment in some quarters is fear of the danger of fire involved in the use of projection apparatus and films. It cannot be too emphatically stated that the use of 16 mm. "non-flam" or safety base film and 16 mm. projection apparatus, as distinct from 35 mm. inflammable film, is no more likely to cause fire or panic than the use of lanterns and epidiascopes or bunsen burners in the laboratory.

In the battle against ignorance a great deal has been done by enthusiastic teachers and directors of education and by the British Film Institute to spread knowledge and experience of educational films and their uses. For four years now the Institute has provided comprehensive, reliable, and disinterested information and assistance on apparatus, supply of films, methods of using them, experience of others, and technical problems such as are involved in darkening rooms or planning a projection theatre. It has run Film Schools for Teachers in co-operation with the Educational Handwork Association and given hundreds of lectures and demonstrations all over the country. The larger part of its time and limited resources has been expended on this work. The results are to be seen in the large number of teachers and education authorities who now maintain the closest contact with it through membership. But it is obvious that a further campaign

is now imperative and can count on official support.

The promised publication by the Board of Education of a pamphlet on Visual Aids to Education will amplify the remarks in the new *Handbook*. The Institute is now drafting a pamphlet collating the results of the experiments carried out by education authorities and schools. If these are followed by a round-table discussion among all those education authorities who have experience on the subject we may arrive at the formulation of some general conclusions and principles for the guidance of other authorities. These conclusions in their turn can be presented and discussed at a series of regional conferences of education authorities and of teachers' associations.

Further means to the same end would be the organisation throughout England of Teachers Film Groups on the lines of the Scottish Educational Film Association. Such groups would give teachers a forum for the exchange of ideas and experience out of which might come real and effective agreement among teachers as to what they need. Again, regular demonstrations at key centres of programmes of educational films would enable teachers to see and study the various types of films available. Official

film courses for teachers would further counteract ignorance, timidity and bewilderment where they exist. With the co-operation of their professional organisations there could be created panels of teachers who would be prepared to lecture and demonstrate to their colleagues. Lastly, through the Training Colleges all new teachers could start their careers equipped with the technique of using films in the classroom.

Developments of this kind must produce concrete and widespread results, but they will not be immediate. They represent a long term policy whose ultimate object is the use of educational films in every school. If only a tenth of the schools in Great Britain were equipped the production of apparatus and films would become an economic proposition and there would be no risk of the cessation of production. All over the country there are, if they are to be judged by their words, converts and enthusiasts, who still have not obtained or installed the projectors which they have been promised or which they have approved of in principle. The immediate future of the film in the service of education rests with them. For unless goodwill is translated into action to-day there may be no to-morrow.

DECENCY AND REASON

THE PRODUCTION Code under which the American film industry has operated since 1930 and to which, therefore, most of the films seen in this country are subject, was accepted by the industry—but not effectively until after the Decency Campaign of Spring 1934—as a means of preventing externally imposed systems of censorship. The Code has been conspicuously successful in obtaining reasonable adjustment of films to right moral standards, we are told, and the screen's "successes have latterly amounted to the outstanding moral accomplishment of the modern world." But agitation for "unworkable and unpractical proposals" still apparently continues and it is in order to counter these and to see that the Code receives the support of public opinion which its success deserves that Mr. Quigley, who was partly responsible for the Code, has written these notes on it and the philosophy which underlies it.*

No one would dispute Mr. Quigley's opinion of the influence of the cinema and the features which distinguish it from the theatre and literature. The large audiences, composed of people of widely varying degrees of intelligence and sensibility, the mobility and ease with which films can be sent to all parts of the world, and the vividness of the visual appeal present problems which are in kind and degree different from those presented by any other form of entertainment or art. It is Mr. Quigley's philosophy which seems too facile, and his conception of natural and human law—the traditional standards of morality—which it is the responsibility of the art of the cinema, like all other arts, to maintain.

Thus we are asked, in the Code, to note the baneful effect on ancient nations of gladiatorial combats and the

obscene plays of Roman times, but no mention is made of the Greek dramatists whose plays were presented to mass audiences and who questioned, even ridiculed, "the traditional standards of morality." Shakespeare successfully presented to audiences who enjoyed unhealthy sports like cock-fighting and bear-baiting those plays which the devotees of healthy games like baseball and golf find less entertaining than a song and dance show. We read that "correct standards of life shall, as far as possible, be presented," that natural law is "the law which is written in the hearts of all mankind," and human law, "the law written by civilised nations." It is not surprising to find that such mountainous generalisations when particularised often result in peculiarly insular and mouse-like prohibitions.

If the cinema is to take its place among the other arts it must have freedom of expression. At present every film produced is designed, roughly, to meet the taste of all types of audience, without any differentiation for age, intelligence or environment. The grading of films and theatres would achieve constructive and enduring results in the public interest and would accelerate the artistic and intellectual progress of the cinema with no sacrifice to the public welfare. The box-office demand for such developments is being created by the specialist and repertory cinemas, the film societies and the film activities of various organisations throughout the country. The demand for special film programmes for children is yet another aspect of the same tendency. Such developments are essential to the continued progress of the cinema as entertainment and as an art.

* *Decency in Motion Pictures* by Martin Quigley (Macmillan, New York) \$1.

THE BRITISH CINEMA

By MARIE SETON. The first of four articles on the history of the British film industry; from Robert Paul's first exhibition of films in 1896 to the foundation of the Kinematograph Manufacturers' Association by William Barker in 1907.

HISTORY SHOWS that the people who attempt to bring about social, industrial, educational or philosophical change are often pushed temporarily and sometimes permanently aside and recognition given to their more famous or adroit followers. In recent years there have been several instances of this in the cinema. A few names have been bandied about, while many of the people responsible for the pioneer work remain in obscurity. It was only after France had conferred the Legion d'Honneur upon Walt Disney that the inventor of cartoon films, M. Emil Kohl, was discovered living on the dole in Paris. Similarly, the British cinema produced several remarkable pioneers who are entitled to a worthy place in any general history of the cinema.

Writing about the history of the cinema is like walking on quick sand: one is up to one's knees in inaccuracy before one suspects that one is on dangerous ground. The registration of a new but never exploited patent may be brought forward. Someone with a better memory than one's informant may dispute the dates. An older film or a more ancient piece of apparatus may be unearthed in a junk-shop. The most a cinema historian can do is to sift as carefully as possible the data which he has been able to collect either from men who were on the spot, who, of course, may twist the truth to suit their own ends, or from official statements, which may for divers reasons depart from the truth.

FIRST BRITISH PROJECTORS

The immediate forerunner of the cinematograph was Edison's Kinetoscope, first introduced to England in 1894. In this apparatus the film used was of the same dimensions as that of to-day, viz. 35 mm., and it had a length of 40 feet, the two ends of the film being joined to form an endless band which ran continuously. A shutter or disc with a very narrow aperture revolved between an incandescent lamp and the film, giving an instantaneous flash of light for each picture or frame, thus presenting to the audience a moving and steady image. As the machine had not been patented in England, Robert W. Paul, an electrical and scientific instrument maker, was able to copy Edison's model. Fifteen of his machines were installed at the Earls' Court Exhibition in 1895. So great were the queues of people waiting to take individual peeps at the marvel of an animated Boat Race and Derby that Paul began to wonder whether it would be possible for films to be projected on to a screen in order that a number of people could view them together. Subsequently he made a number of experiments, and his projector is described in *The English Mechanic* of February 21st and March 6th, 1896. Ideas similar to Paul's were

being worked out in France by the Lumière brothers, who achieved satisfactory results first. The first public demonstrations of their respective methods took place in England on the same night, February 20th, 1896. While the Lumières were giving their exhibition of films at the Polytechnic, Robert Paul was entertaining the Finsbury Technical College with his projector which he called the Theatrograph. Of these two showings Paul says that the Lumière results "were then superior in clearness and steadiness to my own." A week later Paul gave a further demonstration at the Royal Institution at which Lady Harris, wife of the impresario happened to be. This performance resulted in Sir Augustus Harris asking Paul to exhibit his Theatrograph at Olympia as a novelty amusement, which in Sir Augustus's opinion might attract the public for a month at the most!

MUSIC HALLS, FAIRGROUNDS, PICTURE PALACES

The engagement at Olympia started a vogue for films. Paul was inundated with orders for projectors from all parts of the world. On March 25th, 1896, he commenced his second engagement, this time at the Alhambra Theatre, Leicester Square, where the Theatrograph was renamed the Animatograph. The original engagement for two weeks extended into two years, during which time the moving picture became an established "turn," lasting about twenty minutes, in half the music halls in the country. The second means by which films were introduced to the public was through the fair ground. According to Lt.-Col. A. C. Bromhead, Gaumont's first representative in England, the fair ground showmen, "met with such success with their cinematographs that in two or three years they were travelling from fair ground to fair ground with property running into tens of thousands of pounds in value. There was great rivalry amongst them to have the finest fronts and the finest organ. Some of them had magnificent gilded fronts with pavilions seating 400 or 500 people." Some of these showmen—for instance, Pat Collins, Harry Scard and Richard Dooner—became the owners of large cinema circuits. The fair ground showmen were a race unto themselves; their families had been in the business of roundabouts, coconut shies or booths for generations. Their trade was a day to day affair and either they kept no accounts at all, or only the most elementary ones. Naturally these exhibitors would not come to London to see what the film makers or distributors had to offer them. Therefore, the early companies such as the Warwick Trading Company under the direction of Charles Urban, Cecil Hepworth's company (inaugurated in 1898), Cricks and



King Edward VII and the ex-Kaiser at Queen Victoria's Funeral

National Film Library

Harrison, Robert W. Paul and others commissioned commercial travellers to go from fair ground to fair ground with a bag full of films which were allowed out on approval. A few of the exhibitors themselves became "amateur" film makers. The first version of *The Sign of the Cross* was made in this way by William Hagger and his large family.

The third class of showmen were those who went from town to town and hired the town hall or any other commodious building. When they found a profitable pitch they endeavoured to stay as long as possible, and in this way permanent film showings were established. By about 1908 these had developed into the picture palaces. Out of this branch of exhibiting there grew Sir (then Mr.) William Jury's great renting company, Imperial Pictures Ltd. Another method of popularising the film, which had a short vogue, was the showing of films at private parties. David Devant, a partner of Maskelyne, and several assistants gave such evening entertainments for the fee of 25 guineas.

THE FIRST BRITISH FILMS

In the early days anyone who could handle a camera had a chance of selling his films. There was no necessity to search for unusual subjects since any common occurrence such as a rough sea, a train entering a station, or the ladies' cycle race in the local gymkhana was a phenomenal sight when seen in moving pictures. Subjects did not require to be topical, although the newsreel developed within two months of the commercialising of the cinema; while travelogues appeared in programmes after the first six months. Robert W. Paul was responsible for the first "topical"—the Derby of 1896. In that year he also sent

his friend Short to take films in Portugal, Spain and Egypt; while he himself commenced to make story-films, the first of which was the 80-foot picture *The Soldier's Courtship*, played by several well-known actors. The following year he purchased a four-acre field at Muswell Hill and began to elaborate the moving picture with the help of "tricks." Paul says: "A film was taken at Portsmouth of two Naval divers getting into their suits and descending close to Nelson's flagship, *H.M.S. Victory*, and also one of their ascent. Messrs. Siebe, Gorman & Co. sent two divers with their outfits to Muswell Hill. The stage was set with a back cloth, and from a bridge built above the stage the divers descended to work on the wreck and to send up chests of treasure. To make the thing realistic we placed a large narrow tank, containing live fishes, between the stage and the camera. Strange as it may now seem, the result appeared sufficiently natural to cause the Prince of Wales and Lord Rothschild, after seeing it on the Alhambra screen, to ask me how it had been possible to photograph under water."

In 1899 Mr. Paul began to work in a studio with a stage 28 feet by 14 feet and made a remarkable series of "trick films" in which he employed every imaginable device to create fantastic illusions. Another master of "tricks" was James A. Williamson, who for those days had a large, well-equipped studio at Hove. Together with Esme Collings, a portrait photographer, Williamson made an enormous number of films which attracted attention in America. In those days, 1896-1900, the American film market was dominated by Britain. A little later there began extensive pirating of British pictures, both in America and Germany.

This led to the introduction of a trade mark—a wooden board with Hepwix painted on it, which was visible in every scene shot by Cecil Hepworth.

CECIL HEPWORTH

Hepworth came to the cinema via the invention of an arc lamp, a lantern with a cinematograph attachment, and improvements to other apparatus. He also wrote what is probably the first book on cinematography. In 1898 Charles Urban offered him £5 a week to make films for Maguire and Baucus, which during that year became the Warwick Trading Company. After a year they dispensed with his services and he set out to start his own studio with a capital of £200. Eventually he settled into a gardener's villa at Walton-on-Thames, one of the few places where electricity was available. The house was converted into a film-printing laboratory; while the studio, consisting of a wooden floor 10 feet by 16 feet, with two or three uprights to prop the flats up against, occupied the back garden. After the transformation was complete Hepworth had reached his last £5, but H. V. Lawley, now the maker of some of the best automatic apparatus, came into partnership. Their first picture at Walton was the 50-foot *Express Trains*, catalogue price £1. 5s.

In the Hepwix catalogue of 1899–1906 most of the films are catalogued for sale according to 50 feet. For some time only "actuality" and open-air subjects were made. The invented, or story-film, developed gradually. No 72 in the catalogue marks the beginning: "Two ardent supporters of Izaak Walton and (and Bacchus) who fight over a beer-jug in a punt and fall into the river." A very varied collection of subjects followed: patriotic "trick" films on the Boer War; experiments in slow-motion photography; the Solar Eclipse of 1900; Queen Victoria's Funeral; a satirical picture of the fashionable 1900 craze, Ping-Pong; travelogues in Japan and India; an early "documentary" on slate quarrying; dramatic films; and two unique pictures, *Alice in Wonderland* and *Rescued by Rover*.

In producing *Alice*, Hepworth strictly adhered to the book, "and in nearly every instance Sir John Tenniel's famous illustrations have been reproduced in animated form with remarkable fidelity. The film is composed in sixteen scenes, dissolving very beautifully from one to another, but preceded where necessary for the elucidation

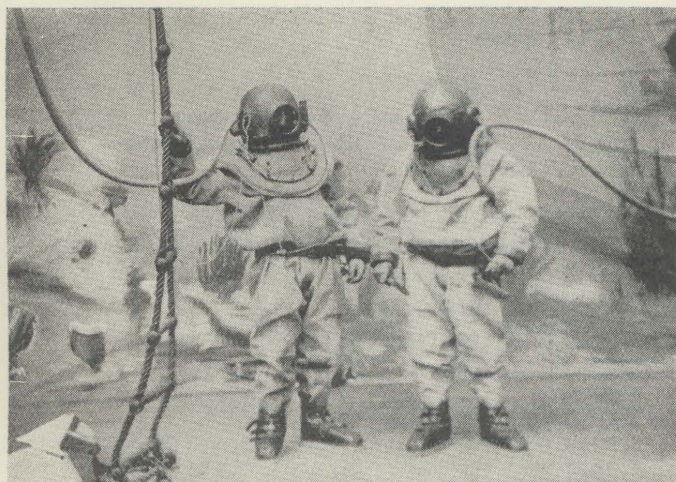
of the story, by short descriptive titles." The film was 800 feet in length and the price of a copy £20. But so great was the success of *Alice* that certain sections were reprinted and issued separately. Yet Hepworth's biggest money-maker before 1906 was *Rescued by Rover* which cost £7. 13s. 9d. to produce. It sold 395 copies and a second edition was made extending the length from 325 feet to 425 feet, and this was sold at £10. 12s. 6d. a copy. It was also the first film in which Hepworth employed professional actors—Mr. and Mrs. Sebastian Smith, who each received 10s. 6d. for the day's work.

BARKER'S TOPICALS

Another enterprising pioneer was William G. Barker. Whereas Hepworth always paid great attention to Plot, Quality and Good Taste, and Paul to the Unusual, Barker pinned his faith primarily on News and the building up of the industry along commercial lines. During the first years of the century Will Barker and his assistants were always on the spot at every important event; printing was rushed through and the Barker films were shown on the same night. In 1906 Barker's topical films were a feature at the Empire Theatre where they were shown at the end of the variety programme under the title, *London Day by Day*. A new picture was shown every night. Many of these topical films were taken by the well-known cameraman of early days, Jack Smith, who also collaborated at times with Paul. Another cameraman to become famous was Joe Rosenthal whom Charles Urban sent to South Africa to make films of the Boer War. It was, in fact, the Boer War which gave the greatest impetus to the development of the topical cinema, for Paul, Urban, British Mutoscope and Biograph Company which included Mr. F. W. Baker now of Butcher's, were all competing for the best pictures. In 1905, the first Trade Show was given by Barker, at the Palace Theatre in order to boost the series *From Cape to Cairo*. In 1906 he produced the first *Dick Turpin* film in which the circus performer Ginnett appeared with his mare Black Bess.

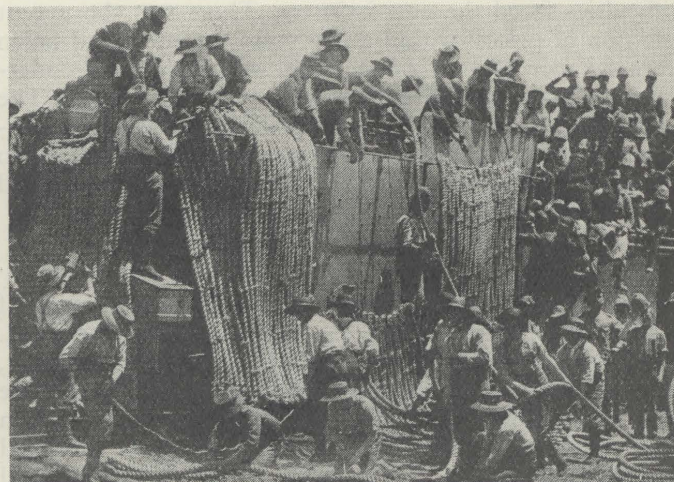
MORE PIONEERS AND COLOUR FILMS

It was also in 1906 that Albert Smith, who had made many films since the late 'nineties, patented a two-colour



Deep-sea diving at Muswell Hill

Courtesy R. W. Paul



Boer War—a rope-armoured troop train Courtesy F. W. Baker



Me and My Two Friends, which ran at the Palace Theatre, 1901
Courtesy F. W. Baker

system which was later exploited by Charles Urban under the name Kinemacolour. Previous attempts at a mechanical colour process were made by the photographer, Friese Green, as far back as 1898; while pictures were hand-tinted at Paul's studio during 1898-1900: this method, however, proved too costly to become a commercial proposition. The scientific nature study films of Martin Duncan, now the librarian of the Zoo, began to appear about 1906; they were produced under the auspices of Urban. Among other people and companies who had become known in the film industry during the first decade were, of course, Colonel Bromhead, representative of the French firm Gaumont; Cricks and Harrison, and later Martin, who became well known for their "trick" films; Walter Booth who worked in this field for Robert Paul and Urban; Paul Kimberley later the managing director of The Independent Film Company; and the Walturdaw Company which was a very early renting company, and during 1904 produced a weekly gazette at the Palace Theatre. Then there was W. C. Jeapes, who was organising the distribution of topical films in the late 'nineties, and an early director, Alfred Collins, who worked for Gaumont. Among other pioneers known to-day is T. A. Welsh.

By the end of the first decade many problems and difficulties faced the new industry. There was the urgent question of prices: within a few years the price had fallen from 8*d.* per foot to 4*d.* per foot as a result of undercutting. There was also the problem of censorship. The trade was without set rules or regulations, for no organisation existed which had the right to impose standards upon anyone, and it was not until 1907 that Will Barker founded the Kinematograph Manufacturers Association.

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The second article in this series will take the story of British films from 1907 to the outbreak of war in 1914. Three important developments during this period are, first, the popularising of unknown actresses, such as Chrissie White and Alma Taylor; and the appearance on the screen of famous actors like Sir Herbert Tree, to whom Will Barker paid £1,000 for a day's work; secondly, Will Barker's spectacular historical films; and thirdly, the work of Percy Smith, the famous natural history cinematographer.



Rescued by Rover—Hepworth's best seller, 1906
Courtesy Cecil Hepworth

SOME FILMS 1896-1906

ROBERT PAUL

- THE SOLDIER'S COURTSHIP, first story film; 1896
- THE DIAMOND JUBILEE OF QUEEN VICTORIA; 1897
- ARMY LIFE, a documentary made with official assistance; before 1898
- THE CHEESE MITES, or Lilliputians in a London Restaurant; 1902
- THE MAGIC SWORD, a Mediæval Mystery; 1902
- ALL FOR LOVE OF A GEISHA, a drama of Japan in seven scenes; 1904
- MR. PICKWICK AT WARDLES, a seasonable Christmas picture

CECIL HEPWORTH

- THE STOLEN DRINK, his first "made-up" film; 1898 (approx.)
- INDIAN CHIEF AND THE SEIDLITZ POWDER, example of slow motion photography; 1899 (approx.)
- ALICE IN WONDERLAND; 1902 (approx.)
- RESCUED BY ROVER; 1906

CRICKS AND HARRISON

- MARIA MARTEN, or The Murder in the Red Barn; 1899 (approx.)

WILLIAM BARKER

- THE LIVING UNSEEN WORLD; 1902
- FROM CAPE TO CAIRO, travelogue; 1905
- DICK TURPIN; 1906

JAMES A. WILLIAMSON

- THE WORKMAN'S PARADISE, a trick film; 1899 (approx.)

WILLIAM HAGGER

- THE SIGN OF THE CROSS
- THE POACHERS

ALFRED COLLINS—GAUMONT

- THE CURFEW SHALL NOT RING TO-NIGHT; 1902
- THE PICKPOCKET; 1902

MOSCOW GOES TO THE MOVIES

By RICHARD FORD. This article is based on a visit to Moscow in January, 1937, for the purpose of studying cinema conditions. The writer was in close touch with official sources of information; and, while the opinions in this article are personal, the factual data is official, though not obtained from any publication.

IT IS misleading to speak of the Soviet "film industry" for films in U.S.S.R. are primarily cultural. Lenin said, "Cinema is the most important of all arts for us." The industry is regarded neither as pure entertainment nor as an amenity which should pay its way. For this reason—the absence of a profit-making basis—the film industry in U.S.S.R. is totally different from the film industry elsewhere. Every film made in the U.S.S.R. is made for a purpose—a purpose determined by the State. Whether a film is a paying proposition is measured not by box office returns, but by its effectiveness in delivering whatever doctrine was intended in the original draft for the film.

The industry is comparatively in its infancy. There are only 3,000 sound cinemas and 36,000 silent projectors (mostly on farms) to cover a population of 160,000,000. In Moscow, for instance, there are 50 to 60 public sound cinemas, excluding projectors in workers' clubs. The population of Moscow is 3,700,000; and the average weekly attendance in winter is 350,000. This fact seems to indicate a severe shortage of cinemas, seeing that all the existing houses are nearly always full in the evening. The amount of attention abroad paid to the few films seen in this country, both now and in the silent days, has given an exaggerated impression of the size of the Soviet film business. On the other hand, however limited in production and exhibition, the Soviet film industry is immensely important for the dissemination of culture and propaganda. Of the three main methods of modern propaganda—press, radio, and film—there is no doubt that in U.S.S.R. the last is by far the most penetrating and effective.

THE STRUCTURE OF THE INDUSTRY

The following brief summary of the structure of the industry may help to emphasise the importance placed upon this great propaganda industry.

- (a) *The Film Industry* is controlled by the Committee on Arts, one of the highest State authorities.
- (b) *Studios*: There are film production studios in each of the separate Republics. The Moscow Studio—the largest and most active—contains four main groups for the production of full length features, for children's films, for news-reels, and for cartoons respectively. In Moscow, there are also two units, called "factories," for producing technical and educational films. In 1936 the Moscow Studios released 15 full length sound films, compared with 4 in 1935 and 4 in 1934. About 2,000 people are employed in production in Moscow.
- (c) *Apparatus*: Five factories.
- (d) *Institutes*: In Moscow and Leningrad there are Academic Institutes for the study of scientific and technical problems connected with the industry.

- (e) *Schools*: In Moscow there is one technical school for training specialists for the industry.
- (f) *Chemical Trusts*: Six chemical factories for making and distributing film stock.
- (g) *Copy Factories*: Eight factories for making copies of completed films.
- (h) *Building Trust*: This organisation is responsible for building and planning new cinemas. Its activities are limited by the vast amount of new buildings urgently needed for housing, factories, and offices. In Moscow, for example, the Trust has plans for a large new cinema in the main square, to seat 3,000 to 4,000 people; for there is at present only one large cinema in the centre of Moscow. But the difficulties of construction, and the slowness due to adverse winter weather, are shown in the fact that completion is not scheduled until 1940.
- (i) *"Russian Hollywood"*: A film production town is being planned in the Crimea. It is intended to concentrate there all the most expensive imported apparatus and to make the town a focal point for the widely scattered national studios. The equipment and personnel for "dubbing" foreign films will also be concentrated there.

(At present, owing to difficulties of censorship and language, very few foreign films are shown. *Modern Times*, and *The Invisible Man* and *Le Dernier Milliardaire* ("dubbed") have been shown.)

DISTRIBUTION AND EXHIBITION

Before a completed film is shown to the public it is first shown to a select Commission whose work it is to see that it does not transgress in any way the written Constitution of the U.S.S.R., and secondly, does not offend against public morality. It is also shown privately at the Kremlin to high officials of the Government, who can demand alterations. Finally, it is shown privately at the Film Club where all film workers can see it, and criticise it from a technical point of view.

The film then passes to the Distribution Trusts, of which there is one for each of the Republic Areas that form the U.S.S.R., who control distribution and exhibition. When a Trust has viewed the film, it orders from the Copy Factory the number of copies which it considers sufficient for the cinemas under its control. In Moscow, for instance, the Trust usually gives a first order of 120 to 240 copies.

Every cinema, excepting five special cinemas in Moscow, is directly controlled by its Distribution Trust. Each cinema has a house manager appointed by the Trust. The Trust decides all details for each cinema; what film to exhibit, when to take it off, times of showing, prices of admission, and so on. In Moscow the five largest cinemas, including the Children's Cinema, are responsible directly

to the Committee on Arts, which controls the film industry. They appear to have some similarity to first run or pre-release cinemas; and from their box office receipts some estimate can be formed of the popularity of films.

CINEMA BUILDINGS

The building of halls designed for use solely as cinemas has scarcely begun. The conversion of suitable old buildings into cinema halls has been fairly simple, especially as the town houses of the old nobility often contained large halls for dancing or theatricals. Both in Moscow and Leningrad it is obvious from the decorations and fittings—splendid fake-marble staircases, crystal chandeliers—that many cinemas were converted from rooms in private mansions.

In most cinemas, especially the old converted type, seating capacity is small. The average Moscow cinema holds 700. All seats are wooden tip-ups, screwed to the floor, and without upholstery. There is never any carpet or linoleum over the wooden floors. The lighting of most cinemas is gloomy and sparse. But the foyers are well lit; pre-war chandeliers and wall brackets are quite common.

PROJECTION AND CONDITIONS OF SHOWING

Without exception the projection and conditions of showing in every cinema I visited were very poor and inadequate. This, I was informed, was due to old projection cameras, and worn machinery which cannot be replaced; inferior studio lighting and insufficient projection illumination; the poor quality of Soviet negative stock; and careless operators. Sound reproduction is not always poor, but it is seldom good. The Soviet authorities state, however, that they consider sound to be the worst feature in Soviet films; and great efforts are being made to overcome technical difficulties.

PRICES OF ADMISSION

In general, standard prices range from 1 rouble (front rows) to 3.50 or 4 roubles for the best seats, not necessarily at the back. Prices are frequently reduced when a workers' organisation makes an application in advance for a block of seats. A bargain is struck with the manager, and there may be price reduction up to 50 per cent, but not more.

(In judging prices of admission it should be remembered that the wages of the average unskilled workman are 230 to 300 roubles per month. Comparison with English prices on the basis of the artificial exchange rate of 25 roubles to £1 has no meaning whatever.)

PROGRAMMES

It is admitted that there are insufficient sound cinemas for the needs of the State or for the demands of the people. The problem in large towns is to show every new film to the largest potential audience in as short a time as possible. Ten or even twelve shows per day at each cinema are not unusual, especially on Rest Days (1st, 6th, 12th, 18th, 24th of each month) when the workers are free to go to cinemas in the afternoon. In the centre of Leningrad, for example, *The Poor Bride* (an excellent version of Ostrovski's novel, with superb character acting) was showing at 12, 1.35, 3.10, 4.50, 6.25, 8.15, 9.55 and 11.20. This film was showing in five other cinemas. And for afternoon and evening shows there was a patient queue in the street continuously, with 30 degrees of frost and a bitter wind. Here, as in most cinemas, the film was shown alone without any supporting programme. Single feature programmes are universal.

FOYER ENTERTAINMENT

In some cinemas the management provides, at its own



We from Kronstadt, shown by the Film Society, London, in February, 1937 and reviewed on page 27.

expense, an entertainment in the foyer for the audience which has paid at the box office for the next show, but still has half an hour or more to wait. Most popular of all is a "jazz band"; but there are also small orchestras and balalaika bands. The jazz band usually plays for 20 to 30 minutes before each show, and, if there is space, there are several rows of wooden tip-ups in front of the alcove in which the band is placed.

The jazz band habit is in no way parallel with stage shows in cinemas outside Russia. The only similarity is that both suggest increased value for money. The extra entertainment indicates that the State is anxious to provide a contrast between the serious intention of the films and the relaxation of the jazz band. The State is obviously determined to preserve the cinema itself as a lecture hall and to avoid any deterioration in this function.

AUDIENCES

Imagine a worker going to the cinema. He has heard that the new film, showing in all the big cinemas, is worth seeing, and he decides he can afford five roubles for himself and his wife. He does not know the names of any film stars (they scarcely exist in U.S.S.R.), but a friend says there is plenty of excitement in this film. He does not like sophistication, but wants a strong story full of action, with the triumph of right over wrong, and the heroine, if possible, helping to shoot the wrongdoers.

At the box office he stands in a queue. He sees the time of the performance—25 minutes to wait—buys the tickets (numbered for a specific row and seat) and walks into the foyer, well lit and furnished with seats and benches. At the far end a jazz band is playing on a platform, with a woman singer in a long silk dress. He stares at them, nods his head to the rhythm, and goes to the food counter to buy a cake for his wife. The previous show ends. Still wearing his cap, he rushes into the cinema elbowing his way to find his seat number, in a hurry in case the lights go down. Then the doors are shut, the lights are out, and he fixes his eyes on the white screen. There is no smoking or eating in the cinema. At the end of the film the lights go up, he is told to hurry along, and he goes out by a different door from the entrance. Prevented from seeing the jazz band again, he goes into the street to queue in the cold for his tramcar home.

The average Moscow audience is similar to a child audience in England. It wants excitement and action. The faster the pursuit, the more the shouts of encouragement. Dirty deeds and wanton cruelty evoke groans of horror. Stirring acts of national patriotism with the appearance of the Red Flag, and a singing marching song get plenty of cheers. Long drawn love scenes

give rise to imitated kisses amongst the audience. Only the heroic aspect of sex is tolerated.

Going to the cinema is regarded more as a cultural experience than an evening's entertainment. The audience stares at the screen as if attending an important lecture. Its attention seldom wanders. There is, in fact, far less conversation during films than during plays in theatres. There is very little laughter except at clowning; dialogue seldom provokes laughter; but any joke at the expense of priests is always well received.

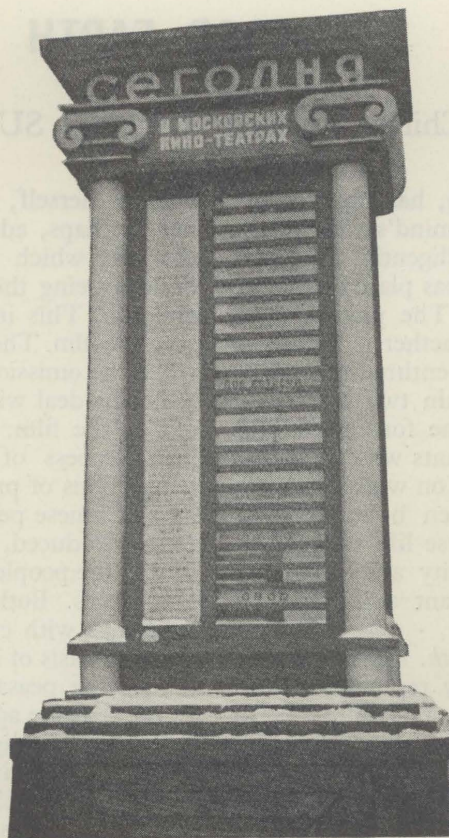
It seems a curious paradox that the average Russian sound film is too childish in its story and propaganda to appeal to intelligent audiences in England, whereas Russian films specially made for children do appeal to intelligent English audiences. *The Road to Life*, and *Beethoven's Concerto* and *The Children of Captain Grande*, not yet shown in England, were children's films.

PUBLICITY AND CRITICISM

The ordinary problems of competitive advertising do not occur in U.S.S.R. There is literally no attempt in any sphere of activity to attract people to prefer one product to another. Advertising of films and cinemas resolves itself into the far simpler art of announcement or non-competitive publicity. No effort is made to attract the public towards one cinema in preference to another. But some effort is made to tell the public what is to be seen in cinemas, by means of newspaper advertising, broadsheets, indicator boards, and publicity outside and inside the cinemas themselves. A somewhat primitive form of publicity, in Leningrad, is the use of loud-speakers in the street, relaying the dialogue and music of the film direct from the projection room.

There are no film-fan magazines yet, but there are two magazines—one technical, and the other artistic and critical—which have small circulations.

The Soviet film authorities pay much attention to serious criticism: this seems to compensate for the lack of interest in audience reactions and preferences. They constantly ask visitors for criticism—constructive and destructive—of films they have seen, and they are particularly interested in the reception of Soviet films in foreign countries. The film critics in the newspapers and magazines are highly paid journalists and their views are treated seriously by the film authorities. But the type of opinion which is valued seemed quite divorced from the opinions (if any) of the masses of people seeing the films. The man in the street takes what is good for him, and the Committee on Arts sees that he does not suffer from culture-starvation.





THE GOOD EARTH

A Chinese View by CHANG SU-LEE

PEARL BUCK'S novel, *The Good Earth*, has brought life as millions live it in China within the mind's view of the average Westerner who can read intelligently. The film now vivifies the story with acting, and has placed it before the eyes of the cinema-going public. The picture is so realistic that one wishes to question whether it is true to life, for to see the *The Good Earth* is an enthralling experience, even to a native of China. Within two hours and fifteen minutes, one travels through the fortunes of the life of millions of humble Chinese peasants who constitute the foundation of the Chinese race, and on whose strength and spirit Chinese civilisation has been built. It is as comprehensive a cross-section of Chinese life as any film could have portrayed, and the simplicity and coherence of its story have brought out significant and thought-provoking truths.

Five years ago, I read *The Good Earth*. My impression at the time was, that the story is truly representative of peasant life in China, except for a few minor points. What I found conspicuously lacking was the cheerfulness of spirit which a farmer's wife not infrequently demonstrates, and the influence which she subtly exercises on the children and on other important family matters. Not being a Chinese

woman herself, the author of *The Good Earth* could not, perhaps, adequately show by incidents or emphasis the part which O-Lan would have played as a woman, besides being the wife of Wang Lung and mother of his children. This impression remains the same after having seen the film. The minor points have become exaggerations, while the omissions leave the picture true but incomplete.

Let us deal with the more obvious facts of life brought out in the film. The poverty, the scarcity of food, the primitiveness of life, the cruelties of nature, and the temptations of prosperity, are each and all the inescapable lot of Chinese peasants. Until recently when rural reforms were introduced, they have been borne with for generations so that the people do not feel the pinch of their uncomfortable shoes. Both Wang Lung and his wife bear these sufferings with courage and faith. But the relatively poor material basis of life in Chinese villages need not, however, reduce the peasants to a monotony of sweating labours. In the struggle against nature, there are moments of relaxation when the lighter side of life expresses itself in celebrations of festivals, in exhibition of foods, in ancestor worship, in exchange of gifts among relatives, and in joyful gatherings of neighbours. These could and should



have been shown to complete the picture of village life in China where, in spite of odds and adversities, one can always see a smile in the face of a peasant, indicative of his hope, and a readiness to chat with a stranger which is so demonstrative of his humour and self-confidence. It is a loss not to be able to see the scenes of Wang Lung's son riding on the buffalo's back near the river side, or O-Lan in her early married life spending an afternoon dressing a pig's head for the village fair, or lighting lanterns for a procession.

The scenes of looting are a little exaggerated, and the roguish old uncle of Wang Lung is over-caricaturised. The episode of the concubine and the young son was an unnecessary chapter in the history of Wang Lung's family. The ghost of lust may have temporarily overpowered Wang Lung, but such a disgrace need not arise in a family of his background and stern tradition. It could happen perhaps in a family of at least two generations' record of prosperity and idleness. But the introduction of it here and the prominence given to it in Wang Lung's household seems to have been intended more for dramatic effect than for recording facts of Chinese family life. It would have been nearer the truth if the concubine were kept on the sufferance of O-Lan until Wang Lung became tired of her and paid her off with a share of his properties. The institution of concubinage, now legally banned, had special sociological significance in the scheme of human relations in traditional Chinese society. It is not so nauseatingly cheap and revoltingly degrading as shown in *The Good Earth*. The treatment of this deep Chinese social problem is at best casual. An important point in the spirit of Chinese culture, which Westerners usually fail to understand, is a judicious distinction between ease with indulgence, and self-respect with duty. The religion of the Chinese people is based on common sense and humanistic ethics which, while it is sceptical of theoretical materialism, seeks to regulate human relations on a strict basis of propriety. Wang Lung the man may err, but Wang Lung the sturdy and stern peasant father would not have let his sons grow up without discrimination and self-respect.

O-Lan, the wife, is well done. But O-Lan, the Chinese woman is not fully played. Western sisters who have seen her life and congratulated themselves privately perhaps for not having been born Chinese women, run the risk of reaching premature conclusions. Fortitude, industry, obedience, and love, are recognised virtues of Chinese womanhood, but they do not complete the feminine picture of China. Chinese women control their lives by the instinct of self-preservation in a sociological sense, as much as in a physical sense. Their relations with men, including husbands, are regulated by claims of dignity and right, which society tacitly sanctions, as much as by duty. In actual life the Chinese wife, even one of slave origin, would have managed things in such a way that the husband would not have dared to offend her in such an outrageous manner as Wang Lung offends O-Lan. She may carry a wounded heart philosophically, but her pride and courage which stood by her in physical and material distress would not have vanished in face of humiliation and left her in a state of pathetic submissiveness. She may preserve domestic peace, because to Chinese women the family as a unit is more important than herself or her husband, but she must have compensation in other ways. O-Lan is too innocently meek a character to represent Chinese women as a whole.



Illustrations by courtesy of Metro-Goldwyn-Mayer.

SOUTH AFRICAN DEVELOPMENTS

It gives us great pleasure to be able to publish in SIGHT AND SOUND details of important developments now taking place in South Africa. The British Film Institute has been in close touch with these developments and welcomes them as another stage towards the establishment throughout the Empire of organisations designed to promote the use and development of the cinema as a means of entertainment and instruction. The following article is based on material contained in the Annual Report recently issued by the Union of South Africa Department of Education.

IN NOVEMBER, 1935, a sub-committee of the South African Committee on Intellectual Co-operation presented its report to the Union Minister of Education on the advisability of establishing a Film Institute in South Africa. The functions of the Film Institute were outlined as follows, and it will be noticed how closely they follow the functions of the British Film Institute:

- (1) To act as a clearing house for information.
- (2) To influence public opinion to appreciate the value of films as entertainment and instruction.
- (3) To advise educational institutions, Government departments, other organisations and individuals.
- (4) To link up the film trade and the cultural and educational interests of the country.
- (5) To encourage research into the various uses of the film.
- (6) To establish a central library to undertake the collection, care and distribution of educational films and to maintain a descriptive catalogue of such films.
- (7) To certify films as educational, cultural or scientific.

The sub-committee consisted of the following members: Dr. E. G. Malherbe, Chairman; Professor M. C. Botha, Secretary for Education; Dr. W. de Vos Malan, Superintendent-General of Education, Capetown; Professor J. P. Dalton, Witwatersrand University; Dr. H. Rompel, Department of the Interior; Mr. H. Venn, Chairman, Board of Censors; Mr. E. Watson, General Manager, African Consolidated Films; Mr. R. Caprara, General Manager, South African Broadcasting Corporation, Johannesburg.

Its representative and influential nature made it likely that its recommendations would be carried out and after negotiations with the provisional administrations the Minister of Education decided to establish a Film Division under the National Bureau of Educational and Social Research, which was itself founded under the Union Department of Education in 1929.

ORGANISATION AND INITIAL WORK

The Film Division was inaugurated on October 1st, 1936, with the appointment of Mr. C. P. de L. Beyes, B.A., as officer-in-charge and Mr. I. Baris, B.Sc., as technical assistant.

A Film Advisory Board was also established by the Minister of Education in order to ensure the necessary contacts with the various phases of education in the Union. The Board consists of representatives of fifty organisations including the Union and provincial departments concerned with education and films, the Union Board of Censors, scientific, cultural and social organisations, teachers'

organisations, film companies, broadcasting and the press. Its primary function will be to assist the Government in the determination of policy, in effecting co-operation and understanding between all bodies connected with the development of the cinematograph, and in dealing informatively and effectively with the problems and enquiries with which the Film Division will be faced.

The scope and importance of the work to be undertaken by the Film Division and the Film Advisory Board may be judged from the topics discussed at the first meeting of the Board held on October 7th, 1936. These included:

- (1) The organisation and administration of the Film Library established by the Film Division.
- (2) Co-operation between educational authorities and film companies in improving children's programmes in the ordinary cinemas and in using them during the daytime to supplement the work of the school.
- (3) The production of 16 mm. educational films in South Africa to meet South African requirements, e.g. in language.
- (4) The use of educational films as a means of interpreting European civilisation to Natives in a more desirable way than is done normally in places of entertainment.
- (5) Co-operation between the Departments of Public Health, Agriculture, Labour and Social Welfare, and Education in developing the production and circulation of films for use in schools and for general propaganda purposes on such matters as methods of combating soil erosion, plague and malaria in rural areas, improving sanitation and housing in urban areas, and in giving guidance to youths regarding the operation of the various industries and occupations in South Africa.

At the same time the Film Advisory Board is interested in the improvement of the general level of film programmes showing in places of entertainment. As a contribution to this and as a means of promoting the importation of educational films for use in schools the Government has decided to exempt from customs duty all films which are certified as educational whether they are shown in educational institutions or in ordinary cinema theatres, in accordance with the terms of the League of Nations Convention for Facilitating the International Circulation of Educational Films. A committee entrusted with the certification of films on arrival in Capetown has been appointed by the Minister of Education.

16 MM. FILMS FOR SCHOOLS

A Film Library for the use of schools has been established by the Film Division and £800 was contributed to

it by the provincial education departments in order that the films may be loaned to schools at a nominal rate. About one hundred 16 mm. silent and sound films have been ordered by the Film Division and a number of films have been given to the Library. The first film given to the Library was the 16 mm. silent film *Cocoa from the Gold Coast*, which was made by Cadbury Bros. to the specifications of the Geography Committee of the British Film Institute. The Report of the Union Department of Education states that the grants to the Film Library will have at least to be doubled during the coming year if this service to schools is to be at all adequately carried out.

PROJECTORS FOR SCHOOLS

Schools must buy their own projectors, and if they wish to use films from the Film Library they must buy projectors

from the lists prepared and circulated by the Film Division. 16 mm. sound projectors which will project both silent and sound are recommended, and while attention is drawn to 16 mm. silent machines, which can be subsequently adapted for sound, it is pointed out that the ultimate total cost will exceed the cost of a 16 mm. sound projector bought initially as a single unit. All the projectors listed by the Film Division can be used both in the classroom and the hall. The projectors recommended will be installed in the Film Division's projection room so that schools may have every facility for inspecting them before purchasing.

In addition to giving advice and information the Film Division will conduct short vacation courses throughout the Union to instruct teachers in the care and use of projectors and films, and also in the educational technique of using films to the best advantage in the schools.

FILM SCHOOL FOR TEACHERS

Outline of syllabus and details of scholarships for readers of SIGHT AND SOUND

THE THIRD Film School for the study of all matters relating to the use of films in school will be held from July 26th to August 6th, 1937, at the University of London Institute of Education, Southampton Row, W.C.1. The School is organised by the British Film Institute in conjunction with the Educational Handwork Association. The fee for the course is £3. Copies of the syllabus and of the registration form may be obtained from Mr. J. W. S. Kay, 74 Limesdale Gardens, Edgware, Middlesex.

The School will be officially opened by Mr. Geoffrey Shakespeare, Parliamentary Secretary to the Board of Education on Monday, July 26th, 1937, at 10.30 a.m.

As far as possible the classes will be arranged to suit the requirements of students. Technical problems of film production and projection will be dealt with practically. Instruction and demonstration will be given in the use of films for the teaching of specific subjects and a series of general lectures on cinematography will be delivered in the evenings. Students whose experience of projection is considerable may devote the major portion of their time to actual film production; on the other hand special attention will be given by the Technical Staff to those who lack this experience. It is a rule of the school, however, that the lectures and demonstrations of teaching methods must be attended by all students. Opportunities will be found for interesting discussions of problems and experiments, and every effort will be made to bring together the teacher and the technical expert and the film producer.

The series of lectures on *The Use of Films in Teaching* specific subjects will be as follows: History, Dr. Frances Consitt; Geography, G. J. Cons and C. Brawn; Physical Science and Mathematics, J. A. Lauwerys; Biology, A. M. Clark; Nature Study, Miss C. Von Wyss; Film Appreciation, G. B. Smith; Craftwork, J. W. S. Kay; Civics, Thomas Baird.

The practical course of instruction in *Film Making for Teachers* will be conducted this year by Donald Carter

(G.B. Instructional), Arthur Elton (A.R.F.P.), J. B. Holmes (A.R.F.P.), and other members of G.B.I. and A.R.F.P. Nine short films were made by students at the School last year. Donald Carter has directed, among other films, the G.B.I. series of films on swimming and *The Gap*; Arthur Elton directed *Aero-Engine* and, more recently produced *Housing Problems*; Jack Holmes directed *Medieval Village*, *The Mine* and other films for G.B.I. and most recently *The Way to the Sea* for Strand Films.

The course in *Technique and Manipulation of Projectors* will be conducted by Mr. H. D. Waley, Technical Officer of the British Film Institute, who will be assisted by representatives of the firms lending projectors for demonstration at the School.

A lecture on *The Mass Demonstration and Its Uses* will be given by Ernest Dyer who besides being an assistant master at Heaton Secondary School, Newcastle-on-Tyne, is Chairman of the Tyneside Film Society and film critic to the *Newcastle Evening Chronicle*.

Five special lectures have been arranged to give members of the School a general background to the specific questions of the educational use of the films: *The History of the Cinema* by William Farr; *Film Making To-day* by Robert Stevenson; *The Film To-morrow* by Paul Rotha; *The Psychology of Children in Relation to Filmgoing* by Dr. Emanuel Miller; and *Film Criticism* by Arthur Vesselo.

In addition to the films shown at the various lectures special programmes of educational films will be given. Visits to film studios will be also be arranged.

Two scholarships for the School, at £5 and £3, are offered by SIGHT AND SOUND for the best papers, of not more than 1,200 words, on *The Use of Educational Films*. Readers are asked to deal with one specific school subject of which they have experience. Papers (accompanied by the entry form on page VII) must be sent to the British Film Institute, 4 Great Russell Street, W.C.1, not later than Monday, June 14th, 1937.

CAN CHILDREN ACT?

By HAROLD LOWENSTEIN

ARE WE to film children as they are or as we would like them to be? That depends on how we see children. More often than not we see them as a race apart, up to an infinite variety of antics which they perform with great dexterity. Films with this false view of children seem to be a long way from the real child. They are sentimental and smooth, lacking the infinite freshness and spontaneity of real children. I asked Robert Flaherty his opinion on this subject, and he told me that it was inevitable that the most sentimental people on earth, the Americans, should see children in this way; "and not only do they treat them sentimentally," said Flaherty, "they photograph them so smoothly and synthetically, like the portrait photographer who retouches every little imperfection, so that the effect is miles from reality." That is largely true of all American films, and would no doubt be true of English films were it not that in this country we have no child acting because of our juvenile employment Acts. But perhaps it is more the fact that the American child stars are trying to portray feelings which they have never experienced. I remember Michael Chekov, who has now formed a dramatic school in this country, explaining to me his belief that everyone was capable of every kind of emotion, and that it was the work of the dramatic producer, or the film director, to enable the feelings demanded by the story to be revealed. He went on to explain that he was not trying to teach people to act, but to live out their feelings.

Perhaps some of the most brilliant handling of young children ever achieved was to be seen in *La Maternelle*, where Marie Epstein and Jean Benoit Levy have their children living in a children's world, in which all their fantasies are, to them, intensely real. But when children become more aware of the world around them and, therefore, more conscious of themselves in relation to it, the director has a different problem to handle. Yet Nikolai Ekk's *Road to Life* brings out the sincerity and eagerness of adolescence more vividly perhaps than any other film ever made.

There is also the romantic approach of *Emil and the Detectives*, and the serious approach of *Poil de Carotte* or, in a more mature case, *Madchen in Uniform*. But here a completely new issue arises: the danger that the child may identify itself too completely with the character it is

necessarily portraying. This may have harmful results especially in a story like *Poil de Carotte*, in which the child has to enact an attempt at suicide. But, as Julien Duvivier said some years ago, "I believe in realism in films, because I want to portray life as it is, and not as we would like it to be." The performance of Sabu in *Elephant Boy* throws an interesting light on the effect which external conditions have on the child. For while all the scenes taken in India have a splendid virility, those taken in the studios over here lack that rugged texture. This may be indicative not so much of the bewildering atmosphere of the studio to a child taken straight from his native environment, as of a changed response to an (apparent) change of director.

A child psychologist told me, when I was preparing to make a short film about children, that he always saw the director behind the child's acting. The acted behaviour appeared to him to be totally unlike the actual behaviour of a child experiencing the emotion which the director apparently wished to communicate: the director was trying to depict behaviour alien to the child's natural feelings.

The healthy child has an endless curiosity and zest for knowledge. When we start to film him, he wants to know all about the inside of the camera, and until he has found out (even at the expense of our valuable stock inside!) we cannot expect him to co-operate with us. That is the key to filming children. We must inspire them with confidence in us, and make them feel that we are *all* having a grand game, and that the way to be good at the game is to do certain things in front of the mysterious black box when it starts to whirr. But when the director has made use of the child's desire for approbation—to be good at the game he is now playing with us—the child is faced with a difficult problem. Shall he live or act? He cannot act because he has not learnt the discipline of studied reproduction of someone else's directions, but he can live, because living without self-consciousness is possible for the child when he is playing with us and not up to us. This is the beginning and end of the whole problem of the relationship between children and adults, whether in or outside films. We must let them play with us without making them feel a demand to play up to us. We must show them on the screen as they are. Not as we would like to see them.



A London Boy

Denning



Sabu

United Artists



Shirley Temple

Fox

LOCAL SOUND NEWS

In the last issue of SIGHT AND SOUND we erroneously credited the Tatler at Manchester with successfully using 16mm. films of local events made locally. This distinction at that time belonged to the news theatre run by Capital and Provincial News Theatres at Liverpool, and at Southampton where 35mm. films of local events enlarged from 16mm. films have been screened. For both of these theatres films of the local Coronation celebrations are to be produced. In this article CYRIL RAY, Manager of the Tatler Theatre, Manchester, describes developments which have turned our error into a prophecy.

ONCE NEWS theatres had become established in the provinces it was natural that a demand should be expressed for more items of local interest than the national London-produced newsreel could possibly include; and although this demand was largely a latent one it has exercised the minds of news theatre owners for some time. Some news theatres made successful experiments with silent 16 mm. and post-synchronised sound-on-disc, but it was decided by the directors of the company owning The Tatler Theatre, Manchester, that attempts to show local news should be postponed until it seemed possible to produce a film with natural sound. The opening of further theatres by the company at Chester and Leeds made experiments economically possible.

An R.C.A. 16 mm. sound camera was bought, fitted with 1-inch f/3.5, 1-inch f/1.5 and 4-inch f/4.5 lenses, microphone and amplifiers. A full-time cameraman was engaged and a processing laboratory was set up at the Chester theatre. By using reversal stock, in spite of its disadvantage, it has proved possible to have a picture, complete with sound, ready for projection within eighty minutes of the receipt of the negative from the cameraman. The fact that the commentary must be recorded whilst the picture is being shot means sacrificing niceties of cutting and direction, but it is a great help to speed of production.

A carefully converted Siemens projector with a high intensity arc was installed and the screened results, allowing for the well-known limitations of 16 mm. sound recording, for the proportionately long throw and for a slight reduction in picture size, were reasonably good. It must be remembered, too, that the newsreel was shown in the middle of

a programme of first-run prints of commercially-produced 35 mm. films, and invited the obvious comparisons.

At Chester a reel lasting about five minutes—compared with the standard general-release newsreel of about seven minutes—was shown. Such items were included as interviews with the Mayor, with Jimmy Walsh (a locally trained champion boxer) and with the girl chosen to represent the young Queen Victoria at the forthcoming Chester pageant. An uncommentated film, with natural sound, of the local Head of the River race was included during the week. The following week the unit and the projector were moved to Manchester, where a Manchester City v. Liverpool football match, a rocket-firing contest, and items on a new one-way traffic scheme and on the new Town Hall extension were produced and exhibited.

Corry W. Fennell, the managing director of the company, has been responsible for the inception of the experiment and for the choice and adaptation of the equipment; P. W. Dennis at Chester and the present writer at Manchester have directed and commentated; and the cameraman for the circuit is J. Osborne. The last three have all, before entering the film trade, been connected with the Merseyside Film Institute Society.

After a further experimental period at the Leeds theatre it is intended that production should be suspended whilst specially constructed 16 mm. projectors are installed at each theatre and other technical improvements are made. The production unit will then divide its time between the three cities so that each theatre shall have two or three local items every week.

The commercial cinema is necessarily a temple of entertainment that lacks individuality—the nature of film production and distribution makes differences between feature theatres negligible. By reason of their more unfettered choice from the short films available news theatres from the beginning have managed to express more forcibly personalities of their own. Only in the newsreel itself has there been a rigid standardisation of subject matter. These experiments may help to give “news” a local habitation and we must hope, a name. The fact that the news items are of local events is of greater interest to the general public than that they were produced and are being projected on 16 mm. sound-on-film stock, although this fact is probably of considerable importance to future development. The general public is more concerned with what it sees than with how it reached the screen. But without our partial triumph over these technical difficulties we could not produce these local newsreels and—what is of equal importance—show them within twenty-four hours of the events taking place. It is this that has provoked the applause in the theatres and the offers of facilities and assistance for the future which encourage us to persevere in this experiment.



Filming the Manchester Inter-planetary Society's Rocket-Firing Contest.
Courtesy Fox Photos

THINGS WE ARE ASKED

The Work of the British Film Institute's Information Department

ON THE shelves of many households is to be found a little volume entitled *Enquire Within Upon Everything*. It will tell you how to treat a burn, how to make a plum pudding, or the best way of getting rid of slugs. Perhaps the range of the British Film Institute's Information Department is not quite so wide as that, but the questions that are received show an astonishing variety.

It is not too easy for instance to reply on the spur of the moment to the lady who telephones to ask: "What is a suitable film showing in the West End to-morrow, to which I can take three children, aged 8, 12 and 16?" Or again, to tell the newspaper, which rings up to discover for one of its readers the name of a film produced about fifteen years ago dealing with the Princes in the Tower. Another piece of information difficult to come by, but nevertheless found within a couple of hours, was a request for the name and address of the first girl who ever joined a troupe of stunt actors who specialised in the performance of dare-devil feats for films. Or the Research Department of a film studio asks if we know of anyone who has a news-reel of the 1913 Derby. And we found one!

These are the extra-ordinary queries that give light and shade to our work. Our regular questions are far more humdrum. They come from teachers, for example, who want to know what other Local Education Committees are doing so that they can persuade their own Committee to do likewise. During the last two months in point of fact there have been at least a couple of instances of an Authority taking action as a result of information given by the Institute. Requests for suggestions for a programme of films are very common. It may be a Film Society; or a local philanthropist who is willing to give a projector to the community if he knows what type of programmes are available. Or again it may be that a teacher wants to know what films are available for teaching a particular aspect of a particular subject. The answers to such questions as these become a matter of routine and the Information Department has always ready memoranda giving up-to-date information on teaching experiments undertaken by Local Education Authorities, the films available on almost any subject, or on educational films in foreign countries.

Most of the queries come through the post. Some, however, are telephonic, and others again are answered by personal interview. There are callers in the office for at least a couple of hours in every working day.

The Institute's visitors from overseas are almost as numerous as those from the home country: administrators visiting this country from the Colonies or the Dominions, or from foreign countries. Recent enquirers have included a Japanese film producer, an inspector of schools from Brazil and a Swedish physical culture expert. The school teacher is always a welcome visitor. He usually knows what he wants. There is little beating about the bush and the answers to his questions are—usually—a matter of pure fact. More often than not indeed they are included in one of the Institute's printed pamphlets like that which deals with projection apparatus and films for schools: Leaflet No. 5 (7½d. including postage).

The would-be scenarist comes at the other end of the scale. He wants to know which companies are most active, what they are doing, the names and addresses of new companies formed and often a letter of introduction to the managing director! Some very zealous visitors expect a survey of the British Film Industry "for a book they are writing," to be produced whilst they wait. Others are more considerate. An Australian student, for instance, writing a thesis on the history of the British film industry spent six weeks last summer studying our sources of information herself. Once a special piece of research is finished, although it may tax our time and ingenuity, we know that it will probably serve to answer another question the following week. Post-graduate students should make greater use of the Institute's resources for there is a wealth of information there waiting to be unearthed. Especially is this true of the history of the cinema, which seems at present to be enjoying a journalistic boom. The Institute is particularly fortunate in possessing in its Reference Library a set of *The Bioscope* from 1908-1932. Though it is unindexed it is indispensable in discovering the title and producer of a film on Buddha made twenty or twenty-five years ago; or in preparing for a film paper at twenty-four hours' notice, the production details and dates of a list of historical biographical films between 1912 and 1936.

Most of the information required, however, is more recent and to meet this a system of card-indexing, of clipping and filing newspaper cuttings, and of intelligent use of year-books, catalogues and other reference books has been devised. The most important and yet one of the most difficult tasks is to maintain up-to-date files on all films produced. From the files lists have been prepared on industry, travel, peace, physical education, foreign films available in this country, and many other subjects. Yet even so it was difficult to devise a Boxing Day programme—within very defined limits—for one of H.M. Prisons when a few days before Christmas a Prison Governor rang up and asked us to choose and to book a 35-mm. silent programme for him. Our reputation was saved because we found a full-length silent Chaplin still available. Compared with this, suggestions for health weeks, peace weeks, safety-first weeks, or Coronation Treats are child's play!

It is a never-ending task, this collection and dissemination of factual material on cinematography. But it deserves the attention which the Institute gives to it for is not its first object, "To act as a clearing house for information on all matters affecting the production, exhibition and distribution of films at home and abroad"?

Medical Catalogue Supplement

Just over a year has elapsed since the British Film Institute published its first Catalogue of British Medical Films, prepared by its Medical Panel. During this period, particulars have been collected of over a hundred further films, and a Supplement listing these has now been published. It is uniform with the first Catalogue in its methods of tabulation and general arrangement.



Greta Garbo and Robert Taylor in *Camille*

M.G.M.

ALL FOR YOUR ENTERTAINMENT

Films of the Quarter Reviewed by ALAN PAGE

IN THE cinema industry where many things are easily lost, the easiest thing of all to lose is one's sense of values. Pre-tentious publicity and the unlimited, frequently meaningless, use of adjectives has deadened the critical faculties of most people, while it has made the rest wary and suspicious. During the first half hour after seeing *The Good Earth* I found myself talking about it like a poster. But though, after the lapse of a few days, some of the superlatives have been modified, I still think it a great film.

The Good Earth is a heartening piece of work, because it vindicates those stubborn people who have persisted in the belief that the cinema would not suffer permanently from arrested development. It takes a lot of courage and vision to make a film that violates all the accepted box-office principles, that is at once sincere and faithful to an idea. Fortunately the late Irving Thalberg had that courage and vision.

To a Chinese peasant the earth is good, good enough to starve for, to steal for and even to kill for. That is the central theme of the film and around this theme the story of the fortunes of a peasant family revolves, beautifully told, magnificently photographed, cut and acted. The first

half is better than the second, for there are moments in the latter when the word "hokum" at least rears its ugly head, fortunately banished in the succeeding moments by the appearance on the screen of Luise Rainer. The exquisite love scene on the bridal night, the famine sequences, the looting sequence—as good as the crowd scenes in *Storm over Asia*—and the locust sequence are outstanding. Rainer, so perfect in her silences, and Muni give performances it is hard to forget.

An impatiently awaited film—or perhaps I should say performance—was Garbo's *Camille*. This picture is like an old-fashioned half-hoop diamond ring that has been made over by the jewellers with a remodelled setting and a fine new solitaire diamond. Garbo has the lustre and the brilliance that was to be expected, even rising to her greatest heights in the death scene, but once again one is disappointed. The setting is not good enough for her and the lady of the camellias is, by her very performance, a paradox. Garbo is one character, at least, in search of an author.

Perhaps it is that Garbo is in advance of her times, too great for the screen. She has suffered more than anyone by the star system and it seems that no director can resist the

temptation offered by her talent and beauty to over-emphasise them both at the expense of the story, the characters and any interesting idea the story may have contained. The public pay to see Garbo, not her films, and, the star system being what it is, I am afraid this will always be so.

Violent death and violent comedy constitute the main part of Hollywood's contributions during the last quarter. Sometimes, even, the two are combined. Since *The Informer* reminded, perhaps taught, the movie makers in California that there was a place called Ireland that had had some troublous history within the present century, there has been a rush to cash in. *The Plough and the Stars* was assigned to the same director, John Ford, but this time his production is woolly and, in spite of good work by the minor characters, strangely incomplete. A good deal of celtic twilight seems to have strayed beyond its fringes into the photography, so that I was irresistibly reminded of one of the great jokes in *Once in a Lifetime*. Knowing what Ford could do with *The Informer*, I should like to see his handling of Liam O'Flaherty's book, *Famine*. On the same theme there was *Beloved Enemy* in the aristocratic Goldwyn style with a straightforward love interest between Brian Aherne and Merle Oberon.

Two interesting and sombre movies were *Maid of Salem* and *Winterset*. *Maid of Salem* broke new ground in plots and one which offers all sorts of exciting possibilities. Witchcraft depends for its efficiency on the imagination, a thing with which the cinema can play infinite tricks. In this film the witchcraft takes place in Puritan New England and there is some interesting mob hysteria prompted by the talented Bonita Granville, awful child of *These Three*. But just before the end of the picture something snaps, the

director seems to lose heart and it tails off. Perhaps it is because the heroine, Claudette Colbert, is saved from the death which artistically she should have suffered.

Winterset suffers from the same disadvantage as *The Petrified Forest* in that it is a photographed play, but it also benefits by the same advantages in that it is a gripping story, intelligent dialogue and is neatly worked out. There is a sort of fatalistic philosophy about it and the gangster menace is carried considerably further than the usual schoolboy law-versus-crime adventures. We see a whole life warped by the execution of a child's innocent father. The child grows into a man with the one idea of vengeance running through his head, and in a sordid New York alley he finds his vengeance, love, and a new life all in one evening. The new life is made possible by someone's undeniably clever idea that has turned what was formerly an unhappy ending into a happy one. One can allow the dramatist the means by which he draws his characters to the same spot at the same time, but I do not think one can allow the ending which sets at nought the logic of his argument. Alfred Santell has a good feeling for atmosphere and he gets the most out of his dramatic moments. Margo and Burgess Meredith give fine, sensitive performances, and the latter should go far if he can find intelligent parts.

The Plainsman was good de Mille and good box-office with plenty of hard riding and wide open spaces, Gary Cooper in a wide-brimmed hat and Jean Arthur, hoarse and horsey, in breeches. While on the subject of horses, there was also *Three Men on a Horse*, in the betting sense, rather than *haute école*. This is one of those roaring, crackling comedies that Hollywood can make so well, splattered with wisecracks and very funny—I can't avoid it—horse-



Margo and Burgess Meredith in *Winterset*



(Above) Myrna Loy, William Powell and Astra in *After the Thin Man* M.G.M.

(Below) *Maid of Salem*

Paramount

play. The dialogue keeps the thing moving, not the camera, which is focused on about three sets, so that it is in all senses a talking picture. But that doesn't seem to matter, thanks largely to Frank McHugh's beautifully soft-pedalled performance as the innocent motto-writer with the flair for picking winners.

There was a freshness and a charm about *Three Smart Girls* which disarmed criticism of what was really a silly and preposterously artificial story. That was due to a new young actress, Deanna Durbin. She is talented, natural and has a remarkable singing voice. In fact she is all that her producers must be praying Shirley Temple will develop into at that age. Another pleasant comedy was *Theodora Goes Wild*, but it was not, as it was boosted, a second *Mr. Deeds*. The idea of a local pillar of virtue anonymously writing a daring book is a good one, with its subsequent determination of the authoress to go wild in real life, and it has been carried out in a workmanlike way. Certainly it gave Irene Dunne a chance to forsake drawing-room ballads for barrack-room antics and the result is, I suppose, another proof that you can't keep a good comedienne down.

I am sure that when *The Thin Man* was first made, its producers had no idea that it would start such a powerful cycle of murder-with-a-wisecrack films. But since it did I am surprised that the sequel was so long in coming. *After the Thin Man* cannot have the novelty of treatment that its predecessor had, but nevertheless it is good entertainment, well made and well acted. The mystery is as complicated, the love-making as hurried and the drinking as prolonged as in *Thin Man* the first, but I think the time has come for William Powell to try his hand at a serious part. I hope, too, that this film will not start a new fashion for sequels. That way lies imitation, not creation, and it would be a pity if the cinema, with its unlimited possibilities, both on the



mechanical and human sides, for creative efforts should waste time and talent in repeating itself.

British producers have been active during the last quarter. There have been a new Hitchcock thriller, another Bergner film and a Flaherty picture. Hitchcock's movies are getting cleverer and cleverer and correspondingly more detached and cold-blooded. *Sabotage* has all the characteristic neatness of construction, suggestive cutting and excitement that have put Hitchcock into a class by himself so far as British directors are concerned, but by rights he should be making documentaries instead of animated crossword puzzles. All the same, *Sabotage* is good cinema and first-rate entertainment; it was just that I could not work up any enthusiasm for the principal characters.

Dreaming Lips was a carefully re-made version of the German film, with a more mature Bergner giving a vintage performance. Human emotions in this film are as complicated as the plot of *Sabotage* and it is impossible to sit back, shut the doors of one's mind and just watch.

Flaherty's *Elephant Boy* was something to weep over. Not because it was particularly sentimental, but because there must be so much footage blushing unseen on the cutting-room floor. This is a picture that should have been made entirely in India or else not at all. Time and again there are lovely shots full of sunlight and shadow and poetry. Then back we come to the studio set. Flaherty's Toomai of the Elephants might not have been good Kipling, but it would certainly have been good Flaherty. He found a perfect Indian boy for his Toomai, but then somebody taught him to speak English and his elephant to understand it and the result was so captivating that the temptation to make the boy into a sort of Freddie Bartholomew



(Above) Irene Dunne and Thurston Hall in *Theodora Goes Wild*.
Columbia
(Below) *Elephant Boy*
United Artists



of the jungle could not be resisted. Korda must be congratulated on commissioning Flaherty to go to India and make this picture; he should have had the courage to let him finish it, for, as it is, children will love it and adults will be disappointed and indulgent.

Two spy stories, ancient and modern, were *Dark Journey*, Victor Saville's picture of wartime intrigue in Sweden with the new romantic team of Vivien Leigh and Conrad Veidt, and Erich Pommer's *Fire over England*. This was another picture the children will love with its *Robin Hood* escapades at the court of King Philip and romantic interludes at the court of Queen Elizabeth. In spite of elegant sets and glowing photography, all the Queen's horses and all the Queen's men, this movie is not much more than an elaborate charade. That it is a little more than this is due to Flora Robson. She knows her Lytton Strachey and she has done heroically within the limits of her part, suggesting the charm, the power and the indecision of the Queen.

British studios are doing their bit towards helping the recruiting campaign. Hollywood has never been afraid to boost America's armed forces and they have been afforded ample official co-operation. For that matter they have not been afraid to boost ours as well, and make a pretty good job of it. *O.H.M.S.* has been passed for press by the War Office and much of the material in it, human and mechanical, has been supplied by them. It all goes to prove

what a rattling good time the Tommy has and that past crimes can be expiated on the field of battle.

There was some good rough stuff in *The Great Barrier*, a notable attempt to give some idea of the struggle with men and mountains during the building of the Canadian Pacific railway. The Rockies are a grand natural background and a good deal of very welcome fresh air finds its way into the picture. There was some more refined rough stuff in *Love from a Stranger*, an on the whole satisfactory study of a girl married to a man whose sole object is to murder her and get her money.

Getting money was the theme of two more British offerings. *Thunder in the City* has Edward G. Robinson as a commercial jove, while *The Tenth Man* has the strong, silent John Lodge. This picture was directed by Brian Hurst with pace and some force, but there are gaps in the scenario spanned with only the most flimsy of rope bridges. Judging by this film it seems that Antoinette Cellier has got something; whether it is talent there has not yet been a chance to see, but it looks suspiciously like it.

Of the comedies the two most representative were *Windbag the Sailor* and *Head over Heels*. The former is pretty good Will Hay and if you like his style of humour there is little more to say. The latter is a Jessie Matthews musical, with a Parisian setting and a Dutch and an English leading man. Again, it all depends on whether you like Jessie Matthews.



The Plainsman

Paramount



Harry Baur in *The Golem*

Courtesy Forum Cinema

TRADITION AND EXPERIMENT

Continental Films of the Quarter Reviewed by ARTHUR VESSELO

INCONSIDERABLE FILMS sometimes have noisy repercussions. Particularly liable are those that issue from the Continent, with their inevitable isolation before public notice. *Mazurka*, to illustrate the point, acquires its chief interest neither from Willi Forst's hard-working allusiveness nor from the much-acclaimed return of Pola Negri, nor again from the equally-publicised Ingeborg Theek; but rather from the violent cleavage of opinion which it has produced between two schools of thought (if one dare call it thought), both devoting the major part of their energies to Miss Negri, the one with a pæan, the other with a jeer.

Does this represent the authentic division between low-brow and highbrow? Perhaps the most revealing case was that of the supercilious critic (the same who previously greeted *Bonne Chance* as a significant social document), who accompanied some ungente rallying of Miss Negri on her age and physique with the ludicrously unreal suggestion that Willi Forst was deliberately guying her. If we are bound to choose between director and star, then it is undoubtedly the director who emerges the less satisfactorily from this conventional melodrama of mother-love and sacrifice; for his insistent but uneasy use of technical means to convey subjective states is usually formal and occasionally absurd.

More important for us, however, than the *Mazurka* controversy is the fact that again the French-speaking films under review outnumber all the others put together; while *La Kermesse Héroïque* continues conqueringly on its way. As an indication of popular taste, we have had a *Sequel to 2nd Bureau*, in precisely the same vein as the original, even to the semi-tragic conclusion, though with a different director and cast and dealing with different characters. The last-named demonstrate their approach to the problems of espionage by from time to time plucking from their features false moustaches and goggles, which apparently constitute impenetrable disguises. But it is the few incidental—and surprisingly good-natured—jibes at Nazi Germany which give the film its best moments. The whole thing has the air of an elaborately concerted game.

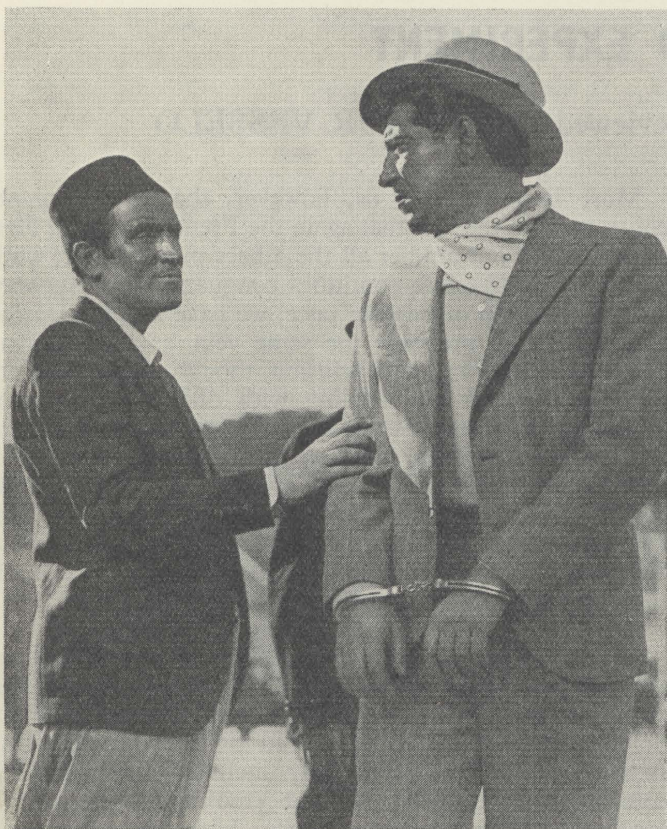
About *Hélène*, the chief puzzle is to know why anyone should have thought it worth adapting at such tremendous length, since it is Vicki Baum at her most mediocre. In bravery, the heroine is surpassed by the director, Jean Benoit-Lévy; who has actually included some brilliant comedy-sequences, even though, too often, the story's involved sentimentalities reduce him to exaggerated symbolism.

Sacha Guitry reappears on the scene with *Le Roman*

d'un Tricheur, in which almost from the first credit-title he makes it clear that he is determined to be himself and nobody else. To him the screen is not a "medium" but a hugely diverting box-of-tricks; and, very justly from his point of view, he sees no reason for pretending to take it seriously. With a silent guffaw, he proceeds to explode all the dramatic unities, unwinding his plot gradually over a period of forty years with continual digressions both in time and in subject-matter: it is typical of him also that, where others have made two performers play the same part at different ages, he goes further still and divides his chief part up among three, himself at the head. The Gordian knot of continuity he severs by the bold introduction of a practically continuous commentary delivered (need it be said?) by himself, the implication being that he is engaged in writing his memoirs, which we hear instead of reading. The entire account is thus thrown into the first person, and gives room for those chuckling asides of which M. Guitry is able to make full use. This Emmettian idea has the added virtue of being economical.

M. Guitry in one scene comes repeatedly right up in front of the camera and, hardly pausing, casts us a meaning wink, so taking us openly into his confidence against the other characters on the screen. That passage is the film in essence—a hilarious wink-behind-the-hand to convey to us his amusement, not at his fellow-actors, but his fellow film-makers. The joke, it is true, grows just a little rambling as the film goes on; but it remains manifestly a good joke for all that.

The Forum's new policy of showing an increased number of first-releases is given a hopeful send-off by *Deserter* and



Lucas Gridoux and Jean Gabin in *Pépé le Moko*
Courtesy Curzon Cinema

The Golem. *The Golem*, produced in Czechoslovakia, but directed in French by Julien Duvivier, is inherently screen-material of the first order. It is based on a sixteenth-century legend of the Prague Ghetto, telling how the good Rabbi Loew created an image in the form of a man to protect his people, and how, after the Rabbi's death, the image was stirred into action for the last time. Like the Golem itself, the film awakens but slowly to life; yet, like the Golem again, when it does strike home it strikes with overwhelming force.

The hesitant and ineffectual opening sequences, and the subsequent development from weakness to strength, are so closely paralleled in the 1925 *Student of Prague* that one seeks for some common explanation. Perhaps it is that the treatment of a frankly mystical subject requires too complete a re-orientation of ideas on the part of the director, and that in both cases this re-orientation is only fully accomplished when he encounters his main problems face to face. In *The Student of Prague* the turning-point was the alienation of the student's other self; here it is the Emperor's search for the Golem in his mistress's house. The lesson taught by the latter part of both films is the same: that a presentation of the mystical demands a fierce, unashamed credulity, not a feeble sophistication.

The Golem has one terrific moment—transcending all the attempts at lavish spectacle—which few films can have equalled: the moment when Rachel, in the abyss of despair, sees suddenly the figure of the Golem before her eyes, hears the roar of the lion reverberating in her ears, and knows that the Rabbi's prophecy, of which she had given up all hope, is to be fulfilled not merely in spirit but to the very letter.

Deserter, made in 1933, has not hitherto been shown publicly. It was Pudovkin's—or one might equally well say, the Pudovkin group's—first sound-film; and is therefore of peculiar interest. Much has been written about it, whether for itself or for the theories which it embodies. Thematically, it is of course intensely propagandist: strikes and strike-breaking in pre-Nazi Hamburg are its main content, with oppressive authority suggested by the reiterated symbol of a policeman's gloved hand, holding off rebellious workers as well as street-traffic. "Deserter" is the term which the film applies to a German engineer who takes employment in Russia instead of returning to fight for his cause at home.

Technically, the film is notable for its reaffirmation of the principle of vigorous editing—sound or no sound: in some passages, indeed, a continuous flow of naturalistic noises is made a unifying basis for a series of rapidly intercut shots. Shaporin's music is often attractive, but Pudovkin's ideas of "counterpoint" between music and picture are likely to be clear only to those who have read his exposition; while the breaking-up of a musical line in one place by an interjected voice is jarring. Problems of abrupt transition in general are emphasised by sound. One thing, however, that Pudovkin does make quite plain is the value of strategic silences.

Throughout, points tend to be underlined by extreme variations of tempo and character-drawing. In sum, whatever its imperfections, no one will deny this film great experimental significance; and one may observe finally Pudovkin's solution (how far valid?) of a language-difficulty: at the beginning his Germans speak Russian, but later, in Russia, they speak German.

During the quarter the U.S.S.R. has sent us also Dzigan's *We from Kronstadt* (1936), shown by the Film Society. This deals, in dramatised form, with the events of 1919 on the Petrograd-Kronstadt front (Kronstadt was the headquarters of the Soviet Fleet), when the Bolsheviks were fighting to keep off the White armies and their powerful foreign allies. The central character is an oddly Cagneyesque figure, a Marine who is at first troublesome and rebellious, and not even a member of the Party, but who eventually proves himself a man of worth, and breaks through the enemy lines to bring back reinforcements and victory.

The tempo is deliberate, the action detailed; and the entire mood typically Russian in its intensity, in its almost violent restraint. This atmosphere of subdued force is emphasised visually by the placing of human beings in perspective against immense backgrounds, and aurally by a very selective use of natural sounds, giving the precise impressions required with a minimum of noise. Precision, in fact, is one of the most noticeable qualities of the film: every shot is composed with elaborate care, just as every sound-effect is thought out to the last echo. Moving shots also—now no longer eschewed—are employed with great skill and vigour, and without the bumpiness that one recalls in the lengthy opening shot to *Jazz Comedy*. In the face of these things, it is extraordinary, but perhaps significant, to find minor faults like shoddy processing, one or two very jumpy cuts, and the red rush-marks left in the finished copy. The unreal musical-comedy character of the hand-to-hand fighting is another, more large-scale, weakness. Points of this sort should not be overlooked; though they do not prevent the film from being of distinct importance.

Each of the two films which end our quarter is, as it happens, directed by someone whose name is already on our list. Since the names are those of Duvivier and Forst, the coincidence is not entirely inexplicable.

In *Pépé le Moko* Duvivier shows himself to have absorbed perfectly, and transmuted, the technique of the American gangster-movie. This tale of the lawless but heroic gang-leader—penned, with his fellow-bandits, into their lair on the heights above Algiers, and unable to descend into the town for fear of capture—is based on an evident formula, but developed with considerable dexterity. The “stool-pigeon,” the gangster’s “moll,” the woman of “class” who rouses the gangster’s love-surfeited heart to fresh passion; all are duly represented, and all subtly re-formed according to French idiom.

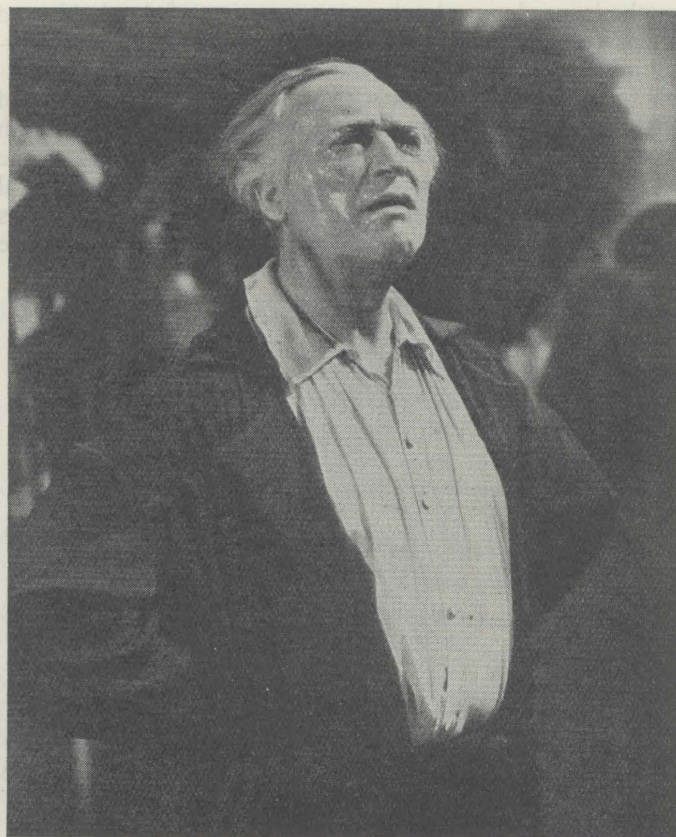
Certain differences are instructive: here, for instance, the heroine is already openly another man’s mistress; but the chief resemblances of form and atmosphere are unmistakable. It is inevitable—though the inevitability increases rather than lessens suspense—that Pépé will eventually be driven to leave the Casbah, and will be taken by the police; just as the pre-*G-Men* American gangster walked out of his beleaguered house at the end and was mown down by his enemies. The passage in which hero and heroine recall alternately, with a sense of growing homesickness and intimacy, the streets and landmarks of Paris, might with small alterations have come from almost any American film. On the other hand it may be plausibly argued that this last parallel implies, not derivation, but similarity of temperament. And finally, the whole formula (undeniably

well-manœuvred) might perhaps be justified by the observation that men of this type do after all live and die, grimly, very much according to formula.

Burgtheater is the opening production of Willi Forst’s own company, Forst-Film-Wien; and he shows himself at any rate much more at home than he was with *Mazurka*. Taking the Vienna Burgtheater (of 1898) as his background, and some basic lines from Goethe’s *Faust* as his motivating idea, he unfolds adroitly the story of a famous actor, shunning publicity and entirely devoted to his art, who falls in love for the first time with a pretty tailor’s daughter more than thirty years his junior, and loses her to a younger man.

If the working-out of the theme is less blatantly sentimental than that of *Mazurka*, and is lightened by the humorous spirit which Forst knows well how to infuse, it is nevertheless somewhat over-involved—there seems to be a great deal of cross-falling-in-love—and often enough not to be distinguished from melodrama. It is also remarkable that, here again, as in *Maskerade*, Forst has built up three alternative climaxes—the old actor leaving the theatre, the young couple reunited, the stage-scene from *Faust* dovetailing into the beginning—and put them all in, one after another.

But it is Werner Krauss’ performance as the old actor which ultimately determines the film’s value. Generically, this rôle is uniquely difficult, and at first our judgment may be hesitant; but we perceive forthwith that the spectacular gestures, the tinge of theatricality, are deep-rooted in the part; and the old man’s passage through bitterness and despair at last to a quite untheatrical resignation, as he returns his hot-headed rival to his sweetheart’s arms, is displayed with wonderful sincerity and depth of feeling.



Werner Krauss in *Burgtheater*

Courtesy Academy Cinema

BOURNVILLE TO PALESTINE

Documentary Films of the Quarter Reviewed by ARTHUR VESSELO

FASCINATING FACTS (Great Britain)

Direction: Meg Bennett. Length: 1,000 feet.

COUNTRY FARE (Great Britain)

Direction: Evelyn Spice. Length: 2,000 feet.

WORKADAY (Great Britain)

Direction: Ralph Smart. Length: 4,000 feet.

Production: Publicity Films for Cadbury Bros. Distribution: Apply Publicity Films, Filmicity House, Upper St. Martin's Lane, London, W.C.2.

IT IS likely that before very long every big organisation will be sponsoring its own regular output of propaganda-films. We have seen the growth of this policy during the last few years; and, whether it leads to the establishment of a number of separate units affiliated to particular firms, or to the development of a more centralised system, there seems now no doubt that the process will continue. Cadbury's has now produced a series of four films about the cocoa and chocolate industry, under the programme title *Many Harvests*. One of them, *Plantation People*, was reviewed in our last issue.

Fascinating Facts, described as a "believe-it-or-not" film about Cadbury's business, acts as a sort of *hors-d'œuvres* to the programme. Its value is problematic. *Country Fare* is in quite a different category: here the methods used are clearly representative of a school, and alternate between third-person commentary and actuality-sound and dialogue, in order to build up solidly the atmosphere of farm-life in the Cotswolds. The effectiveness of such methods depends on evenness of transition, smooth working-up to a climax, and absolute naturalness of the incidents directly portrayed. It is because these several conditions are imperfectly met that the film at large appears straggling and unsatisfying, though individual scenes are

attractive. It is also true, and to be remembered, that in the creation of atmosphere one imaginative flash can sometimes do more than a whole painstaking collection of details.

Workaday endeavours to carry us through twenty-four hours at Bournville, with as much emphasis as possible on the workers and the way in which they are fitted into their environment. Perhaps it is this idea of putting the workers first which has induced the director to start, not with the morning, but with recreation in the afternoon; or perhaps he is merely impelled by an understandable desire to get away from the hackneyed. Whatever his motive, the scheme followed unhappily throws into relief his greatest weakness, an inability to co-ordinate his material properly and shape it into a flowing unity. There is a marked break at nightfall, and after that the film seems to ramble endlessly: a great pity, for Mr. Smart has a light touch and some of his ideas (*not* the second-hand impressionistic background voices!) are good. This long-windedness, it may be observed, was the main defect of his *Mr. Therm* film for the Gas Company.

CALENDAR OF THE YEAR (Great Britain)

Production: G.P.O. Film Unit. Direction: Evelyn Spice. Photography: F. Jones and H. Fowle. Sound: E. K. Webster. Length: 1,519 feet. Distribution: Apply G.P.O. Film Unit, 21 Soho Square, London, W.1.

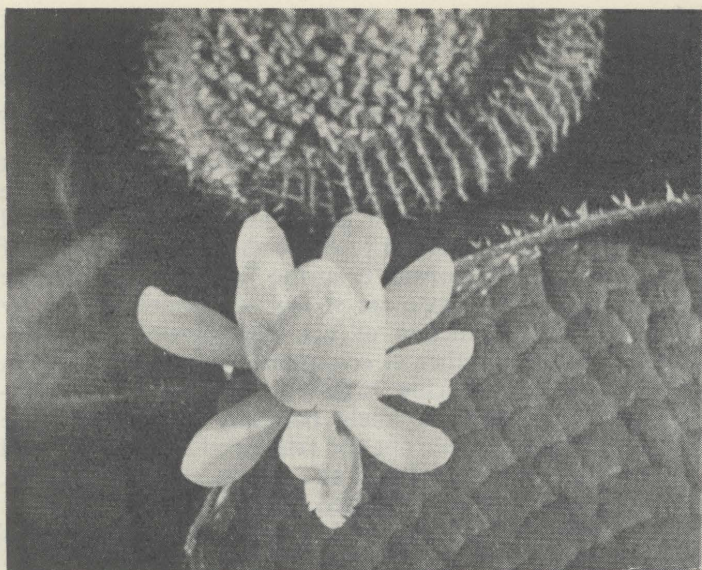
The "typical-day" style of treatment, so commonly employed, has here been extended to cover a typical twelve-month. In the space of some seventeen minutes on the screen, the film carries us from year's beginning to year's end, and manages to touch on every sort of public and popular activity on the way. The Trooping of the Colour, Russian Ballet rehearsals, summer sport, seaside holidays, harvesting, winter football, the Christmas streets, rub



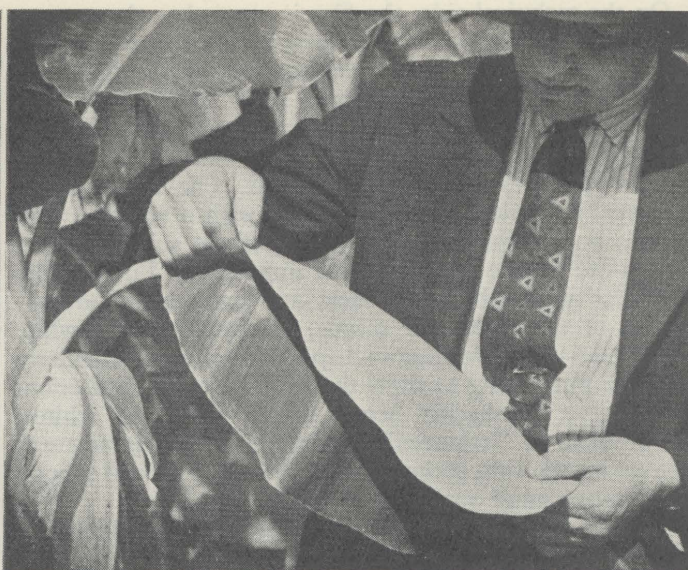
Workaday



Publicity Films



Kew Gardens



Short Film Productions

fleeting shoulders one with another. Behind it all is the idea of the General Post Office, constantly at the public service, whether for S.O.S. messages to ships at sea, for theatre-bookings and newspaper-reports by telephone, or for the despatch of a nightmare-mail of comic postcards from the seaside.

There are some sound technical points. The insertion of passages of actual talk is contrived with much less obtrusiveness than usual, and editing and timing all through are very efficient. But the crowding-together of so many fundamentally unconnected incidents makes dislocation unavoidable, and gives to the continuity in general the arbitrary mode of progression of a film-magazine. Our attention is thus held only in glimpses. Perhaps even more important is the lack of clarity of the central theme.

It is the theme, after all, which holds any film together; and if the theme is propaganda, then to water it down deliberately in order to prevent the audience from feeling that such-and-such a doctrine is being rammed down its throat, is to invite disintegration. If a propaganda-film is worth making, then the propaganda is worth underlining; if the propaganda is *not* worth underlining, then why make the film? As for the risk of restricting appeal, it seems on the whole better worth taking than the opposite risk, of leaving an audience bewildered about one's intentions.

KEW GARDENS (Great Britain)

Production: Short Film Productions, supervised by Harold Lowenstein; *Botanical supervision:* Sir Arthur Hill, Director of the Royal Botanic Gardens, Kew. *Direction:* Philip Leacock. *Photography:* B. Vivian Braun. *Music:* Brian Easdale. *Commentary:* Iolo Williams, spoken by Bernard Miles and Cecil Winter. *Length:* 1,700 feet. *Distribution:* Apply Short Film Productions, 8 Staple Inn, London, W.C.1.

Here is a simple and pleasantly-handled account of a British institution whose activities deserve to be publicised. Most people who know Kew Gardens think of them vaguely as a place of public recreation, a sort of variant of Hampstead Heath or Hyde Park; and it is a good thing that some of the expert botanical work which is carried on

there behind the scenes should be made known, and its value stressed. The present film opens with the Kew Gardens that we all think of first, the green grass, the rather sinister brick pagoda, the birds, and the people taking their ease; and passes on to the hothouses, the storing of plants, the preparing of dried specimens, and the general importance of Kew as a centre of research and information, particularly for the Empire; returning eventually to the grounds, to leave off roughly where it began.

The photography is good, and the movement of the film clear. The musical accompaniment is quite effective, and is not mixed up with the commentary—a fundamentally sound practice, which others might follow. Another excellent point is the matching of commentators' voices: too often in documentary films, when more than one commentator is used, there is a distinct jar at the change-over; but here the link-up is so smooth that one almost fails to perceive it, so that variety is achieved without disturbing breaks. If it is felt by some that a fuller account might have been given, that implies in a way a compliment as well as a criticism, for experience teaches us how much more undesirable it is to surfeit an audience's appetite with documentary matter than to leave it wanting more.

MY SONG GOES FORTH (Great Britain)

Production and direction: Joseph Best. *Length:* 5,011 feet. *Distribution:* Ambassador Film Productions, 179 War-dour Street, London, W.1.

The title of this film is misleading, for it suggests an extravagantly lyrical treatment; whereas the title's application is in fact limited to the song with which Mr. Paul Robeson introduces and concludes the film. Otherwise the treatment is straightforwardly descriptive; and what we are given deals with the conditions of the native in South Africa under white domination, and the slow advance in his mode of life during the past few decades. We see him on his locations, round about the recently-grown but opulent cities of the white man; consorting with his kind in the native market-place; and in the several stages of civilisation, from the warrior, the digger, and the rickshaw-driver, to the solicitor's clerk and the University-man, attired now in the manners and the dress of Europe.

On the technical side, the film is somewhat elementary: the general quality of the photography is not very remarkable, and much of it is over-exposed, while there are numbers of shaky and uncertain shots. Apart from Mr. Robeson's song, the sound is confined to music and commentary—not so much a fault as a limitation, in this context not very successfully masked. The theme itself, however, is worked out to its finish with a sureness that implies both a thorough knowledge of the subject-matter and an eye for the points of most importance. Further, the frankness with which the facts are stated and shown—not all of them, by any means, creditable to the white man's rule—is a revelation in dispassionateness, particularly in a film purporting to show the advantages of civilisation. The dirty, ramshackle negro slums; the poor whites; the problem of "coloured" children, half-breeds of every race under the sun, gathered together into a special school: these things stand out in recollection.

Here, in fact, is a case of content gaining an unequivocal victory over specialised technique. The film's lack of window-dressing and sensationalism may restrict its popular appeal; but for those who care to think, it is extraordinarily instructive, and full of atmosphere.

LAND OF PROMISE (Palestine)

Productions: Urim Palestine Film Company. *Direction:* Juda Leman. *Photography:* Charles W. Herbert. *Music:* Boris Morros. *Commentary* (in English) spoken by David Ross. *Length:* 35mm. 5,000 feet (approx.); also available on 16mm. sound. *Distribution:* Apply to S. Temkin, Zionist Federation, 75 Great Russell Street, London, W.C.1.

For the Jews of the Diaspora, the hope of a return to Jerusalem has done much, during close on nineteen centuries, to make lighter the burden of sorrow and oppression. To-day, the partial realisation of that hope has its own bitterness, for the Zionist has still to face hostility from many who misunderstand his aims; yet he proceeds determinedly with the work of resettlement, and fashions year by year more securely that home for the wanderer of which he has so long dreamt. This film is a chronicle of his efforts—a picture of the new Palestine, and of those who

have come there, not, as in former times, for a little rest in their old age, but to toil actively, on the land and in the cities, while the vigour of youth is still with them. From the world over, the children of Jewry have joined together, to dig, and build, and sing.

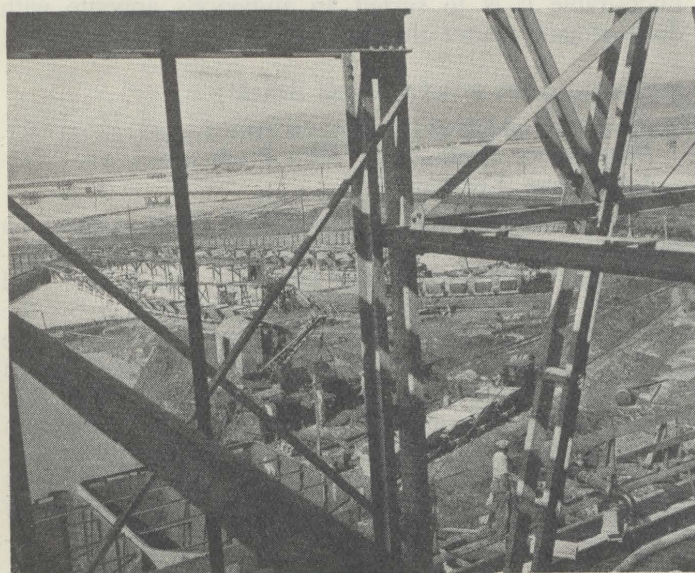
"One generation passeth away and another cometh, but the earth abideth for ever." That is the note on which the film closes; and that, to a great extent, is the theme all through. The old oriental Jews are shown in the streets of Jerusalem, at the bazaars, or at the Wailing Wall; and the young men and women are shown also, working side by side without distinction of sex, bare-headed and bare-legged, eating together at communal boards, marching in procession and dancing together. The types are well-photographed and extremely naturally presented; while the alternation between apt and restrained commentary and direct sound is accomplished so easily as not to be noticed. Editing is smooth and practised.

As might be expected, it is general continuity that has created the chief obstacle: the true principles of documentary continuity, especially in so long a film as this, have yet to be established. Innumerable aspects of Palestinian reconstruction are illustrated: not only quarrying, irrigation, dairy-farming and so forth on the land, but the city streets, the newspapers, the Jewish National Bank, the Levant Fair, industry of all kinds, the Hebrew University, and much else. Each item separately is of interest, often greatly so; but the urge to be fully comprehensive makes after a while for disjointedness, though the final brief recapitulation is useful. The strong points of this film, however, are sufficiently impressive to make us wish for more from the same hands.

HYAS ET STENORINQUES (France)

Production: Cinegraphie Documentaire. *Direction:* Jean Painlevé. *Length:* 900 feet. *Distribution:* Apply Film Society, 56 Manchester Street, London, W.1.

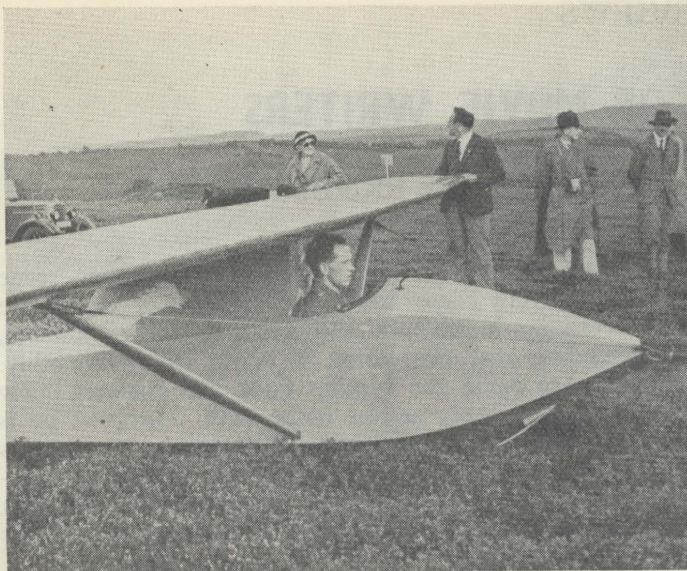
M. Painlevé will be recalled by Film Society habitués as the director of that admirable little biological film *L'Hippocampe*. He has now presented us with an equally well-executed study of three other under-water creatures: two species of spider-crab (*le Hyas, le Sténorinque*) and a tube-building marine worm (*le Spirographe*), whose



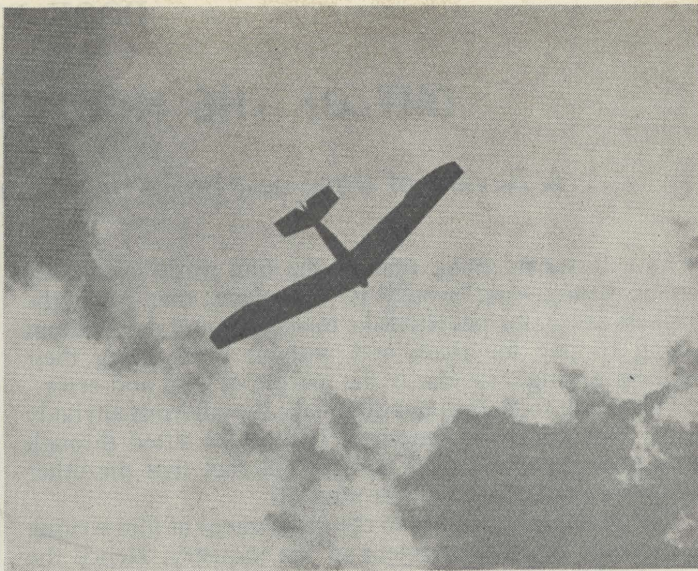
Land of Promise



Courtesy Zionist Federation



Plane Sailing



Kinograph

respiratory organs spread out like a plume. The *Hya*s is squat and bulky, the *Sténorinque* slender and elongated. Neither is more than a few centimetres in length, and both cover themselves with sea-growths, such as sponges or seaweed, as disguise. M. Painlevé describes and illustrates their habits; but the most fascinating of all the sights which he brings before our eyes is that of the *Spirographe's* finely waving plume emerging from its tube and expanding as it does so.

Photographic quality is first-rate, and the sequence of shots offers no difficulties. In drawing up his annotations, M. Painlevé has followed a scheme which others may care to note: that is to say, he has included sub-titles as well as commentary, but delimited their functions differently. The matter of the sub-titles is purely instructive, and always to the point; that of the commentary is discursive, and adds humorous references—an interesting distinction.

GREY SEAL

Production: Bury Production. *Direction:* John Mathias and Cyril Jenkins. *Photography:* Cyril Jenkins. *Music:* John Reynders. *Length:* 1,575 feet. *Distribution:* Associated British Film Distributors Ltd., A.T.P. House, 169 Oxford Street, London, W.1.

This straightforward little essay in animal manners and habits belongs to a class of subject which the documentary film can handle particularly well. The present film concerns itself with seal-life among the Hebridean islands; concentrating to a great extent on the baby seals, which it shows basking in the sun, feeding from their mothers, and in various postures on shore and in the water. There are many natural and amusing close-ups of the young seals—now blinking their eyes lazily under the lens of the camera, now perhaps caught in the middle of bizarre-looking underwater antics. In all this there is happily little directorial intrusion, and little that smacks of formalisation, whether in pictorial composition or otherwise. The seals are the protagonists, and it is their movements that we follow, paying the director tribute only in so far as we temporarily forget his existence.

The delivery of the commentary is a trifle forced and colourless; and the lightly-orchestrated musical accom-

paniment does not appear strikingly apposite: even the occasional sea-noises which constitute the natural sound-effects—of which there are very few—seem more in place. But most people will not bother too much about such minor weaknesses; and for cinema-audiences at large this film will provide a genuinely refreshing interlude.

PLANE SAILING (Great Britain)

Production, scenario and direction: Philip Wills and Bosworth Goldman. *Length:* 1,612 feet. *Distribution:* Kinograph Distributors, 191 Wardour Street, London, W.1.

Three years' work have gone to the making of this beautiful film. This is less surprising than it seems at first sight, for while gliding depends upon suitable conditions of wind and weather, picture-making, needless to say, must have only the best light; gliding, too, is essentially a weekend sport, so that Messrs. Wills and Goldman are to be congratulated on successfully compressing the results of three years' work into a quarter of an hour of sheer delight.

The film opens with a lovely shot of soaring gulls, which fades into a picture of four different types of glider aloft at one and the same moment against a cloud background. Pictures have been obtained from Sutton Bank and the headquarters of the London Gliding Club at Dunstable, as well as from Derbyshire, and almost every kind of glider from the beginner's machine to the advanced record-breaking type, is seen both on the ground and in flight.

A cleverly cut sequence shows all the operations at a gliding club, launching, soaring, landing, and so forth, and even includes the record of a rare but fortunately not fatal event, a glider out of control crashing into woods below the escarpment.

As a stimulus towards making the young air-minded, nothing better than such a film as this can be desired; throughout it there is a discreet commentary by Alan Howland. It is to be hoped that this, the first serious film on gliding, will turn out to be the forerunner of many others; the subject is beautifully adapted to good cinematography.

V. A.

OUT OF THE MOUTHS OF MOVIE WRITERS

A Review of three new books on writing for the screen by ERNEST BETTS

IT IS a fortunate thing that in the film world everybody can be wrong—and usually is. Fortunate, that is, in the business sense, for people make mistakes every day without having to pay for them and without even losing their business prestige, so vast is the margin of trial and error.

This being so, it does not do to take the advice of anybody in the film world too seriously. It must be sifted through one's own experience and the obvious fact that the other fellow isn't so damned clever after all.

This philosophy applies to the department of film writing as to every other department in the industry. Hence the considerable wisdom of three new books on the art (if it is an art) of writing for the films is to be approached in a spirit of carefree scepticism.

You cannot teach a man to write, but if he has any gift for writing he will be helped by Mr. Tamar Lane's excellent work *The New Technique of Screen Writing* (McGraw Hill) he will be uplifted by Lorraine Noble's *Four Star Scripts* (Doubleday Doran), and he will be informed by Norman Lee's *Money for Film Stories* (Pitman).

Tamar Lane, who wrote *What's Wrong with the Movies*, and has been editor and writer for Paramount, Radio and other U.S. companies, calls his book *A Practical Guide to the Writing and Marketing of Photoplays*, and the mark of all these books is their concentration on the practical and their rigid exclusion of anything approaching to inspiration. Writers are not inspired, they are paid, so that settles the artistic side.

Mr. Lane expounds his theme thoroughly and in good order, taking us through the whole fantastic business of screen writing from what he calls "the Basic Forms" (don't be alarmed—Basic Form turns out to be Form and nothing else) to the finished product on the screen.

He writes with the always-pleasing assurance of the expert, and his chapters on "Story Construction," "Treatment," "Dialogue," "Tempo," "Camera Angles," and so on, with admirably chosen examples, are full of matter and experience. Furthermore, this book has the great merit of ample documentation, and whether you are a writer or not, is an exciting and readable summary of film-making from the inside. Film after film is analysed for its good or bad points—wild American scimmages like *Hold 'em Yale*, super sobstuff of classical fame like *Smilin' Through*, great works such as *The Informer* and *It Happened One Night*, stagey prestige pieces such as *Street Scene*. Mr. Lane goes head down in elucidation of their qualities and comes up the other side streaming with sagacity.

The keen lover of films is the keenest critic of them, and you cannot read Lane's book without the feeling that many writers of enormous talent are pouring out their genius for ever on penny novelettes, and that it is a pity.

Take, for instance, his analysis of the Hepburn picture, *Alice Adams*. Mr. Lane is describing the "swank" dinner which the Adams arrange when the rich young man comes to dinner. He describes the hapless efforts of the family to keep up appearances:

"And all through this pathetically humorous scene Alice bravely keeps up a running fire of extempore conversation in the hope of covering up these blunders, pretending that everything is going along smoothly. And once again the brother adds the crushing blow when he excitedly arrives home with word that he is in trouble because of having 'shorted' his employer's accounts. For sustained drama without the use of melodramatics or physical action, this is one of the finest pieces of screen writing which the talking picture has had to date."

How wrong people can be in the film business is shown by the fact that on this point I violently disagree with Mr. Lane, and we cannot both be right. I remember this picture well. It was heavily ingrained in the small-town tradition of the American screen, and even the fact that the delightful Jane Murfin wrote the story, with Dorothy Yost and Mortimer Offner, does not reconcile me to Mr. Lane's opinion. It was good conventional hokum, with every situation we have seen before re-hashed for the Hepburn drawl, the Hepburn sensitivity. It was packed with the

THE NEW TECHNIQUE OF SCREEN WRITING, by Tamar Lane. (McGraw-Hill) 1936. 15s.

SUCCESSFUL FILM WRITING, by Seton Margrave. (Methuen) 1936. 6s. Contains scenario of *The Ghost Goes West*.

MONEY FOR FILM STORIES, by Norman Lee. (Pitman) 1937. 7s. 6d.

JEW SUSS. Scenario from the novel by Leon Feuchtwanger, by A. R. Rawlinson and Dorothy Farnum; Edited by Ernest Betts. (Methuen) 1935. 5s.

THE PRIVATE LIFE OF HENRY VIII. Scenario by Lajos Biro and Arthur Wimperis; Edited by Ernest Betts. (Methuen) 1934. 3s. 6d.

THE LITTLE CHIMNEY SWEEP, by Lotte Reiniger. (White & White, Bristol) 1936. 7s. 6d.

THE MAN WHO COULD WORK MIRACLES: A FILM TREATMENT, by H. G. Wells. (Cresset Press) 1936. 3s. 6d.

THINGS TO COME: A FILM TREATMENT, by H. G. Wells. (Cresset Press) 1935. 3s. 6d.

FOUR-STAR SCRIPTS, Edited by Lorraine Noble. (Doubleday Doran) 1936. \$2.50. Contains scenarios of *Lady for a Day*, *It Happened One Night*, *Little Women*, *The Story of Louis Pasteur*.

ROMEO AND JULIET. First Folio, M.G.M. scenario and articles. (Arthur Barker) 1936. 8s. 6d.

HOW TO WRITE A MOVIE, by Arthur L. Gale (Pitman) 1937. 7/6.

This book was received too late for review in this article and will be reviewed in the next issue.

ancient, false tradition that suburban people of character are no match for people of wealth in their own homes—the preposterous, forced, snobbery, which is apparently the basis of American democracy.

Read the whole of Mr. Lane's analysis of *Alice Adams* and I think you will realise that the author's enthusiasm for his medium has got the better of him. Mr. Lane is a writer, and one of manifestly high creative talents, and (hush!) he is also an executive. But we all know how hopeless creative writers are at criticism. Nevertheless, the author of this book is so wise and so right on so many other things that one cannot but praise him for the best contribution to the study of motion-picture writing that has yet appeared.

Lorraine Noble's *Four Star Scripts* is a reprint of four famous film stories which are well worth reading and have been discussed by everybody: *Lady for a Day*, *It Happened One Night*, *Little Women* and *Louis Pasteur*.

To study a Frank Capra-Robert Riskin Script (*Lady for a Day*) is worthy anybody's money, and these four are the actual film, word for word, as played on the screen. Each has an excellent introduction and there are two chapters on Behind the Scenes and How Scripts are Written.

Mr. Norman Lee's *Money for Film Stories* deals principally with stories written for B.I.P. and is virtually a family affair sprinkled with Elstree names. It gives a great deal of valuable information, and like Tamar Lane, Mr. Lee is careful to illustrate his points with copious examples from actual scripts. It is an extremely useful manual to the ambitious student of movie-making, and Mr. Lee has had enough experience to be right on nine pages out of ten. But I don't know why he says (on page 63) "At Elstree they call on Binnie Barnes for (Carole) Lombard roles."

Nobody is right in this business. That is its tradition. When one man is right it will be an art. And then everyone will long for the good old days when it was a business.

ROMANCE OF THE MOVIES. Leslie Wood. *William Heinemann*. 15s.

To be generous to Mr. Wood, his book is better than most of the articles which have recently been printed about the birth and growth of the Movie. This year his book will please because it is so pro-British. All the same, why is it necessary to tell the same old story over again? We are getting quite tired of the early tales of how the movies began, especially when their retelling is jocular and unrelated to the importance of the film as a world power. Mr. Wood calls his chatty anecdotes the "romance" of the movies. I had always thought that the story of cinema was a story of tragedies. The romance, perhaps, of a number of company promoters and astute financiers but the tragedy, surely, of a band of artists who one by one—Sennett, Griffith, Flaherty, Pabst, Vigo and others—have fought the struggle against commercial exploitation. To list the errors in this book would be unkind. Since romance is his aim, Mr. Wood omits in his racy survey of forty years of films any reference or proper estimation of the Russians, Swedes, or Czechoslovaks; the American schools of comedy and epic; documentary; the Avant-Garde; Capra, Dovjenko, Pabst, Clair, Pudovkin, W. C. Fields; or educational films.

Apart from this the book is an excellent pot-pourri of various predecessors with an inadequate selection of illustrations.

PAUL ROTH

AMATEUR MOVIES AND HOW TO MAKE THEM (How To Do It Series. No. 14). Alex Strasser. *Studio*. 7/6.

The inclusion of a book on amateur cinematograph photography in a series published by *The Studio* and comprising activities such as sculpture, portrait-painting and figure drawing is to be welcomed as a sign that Art and Photography are no longer regarded as mutually exclusive. The view that they must be so used to be sedulously fostered by a certain type of artist, aggravated perhaps by a certain type of photographer whose aim was the production of what one might call a pseudo-painting. One remembers the curious scandal which occurred some years ago when it was rumoured that a photographic basis underlay a picture exhibited at the Royal Academy. Recent tendencies in photography have been towards the achievement of effects not obtainable by means of other media, and it is by progress along these lines that photography is now winning for itself recognition as one of the Fine Arts. Recognition of the fact that cinematography is an art as well as a science involves wider responsibility for those who undertake to furnish instruction on the subject, and the publishers of this series have acted wisely in assigning this volume to Alex Strasser, whose capabilities enable him to hold a just balance between the technical and the aesthetic sides of amateur film making. This is a book which can be confidently recommended to those who own, or think of owning, a cinema camera.

H. D. WALEY

WHY AEROPLANES FLY (The March of Time Series No. 1). Arthur Elton and Robert Fairthorne. *Longmans Green & Co.* 2/6.

This new series of books is designed by the editors (Arthur Elton and W. H. Auden) to bear a similar relation to literature as documentaries bear to films in general. They desire "to lay before the reading public a detached, simple and untechnical explanation of the world we live in—its mechanics, its social organisation, its methods of government." Certainly, in this first book, Elton and Fairthorne have attained considerable success. Anyone reading it will get a very good idea of the elementary mechanics of flight. And everyone should be interested in the historical references, in the descriptions of recent improvements, in the account of the rôle played by the aeroplane in modern life. The attractiveness of the book is increased by a large number of remarkably well-chosen and well-reproduced photographs, many of them from documentary films. The style is clear, direct and eminently readable; the explanations sound, if occasionally over-simplified; the material up to date.

J. A. LAUWERYS

HEALTH EDUCATION YEAR BOOK 1937-8. (Central Council for Health Education) 5s.

Contains classified list and full details of some 200 films on all aspects of public health and hygiene.

KINEMATOGRAPH YEAR BOOK 1937. (Kinematograph Publications, 93 Long Acre, London, W.C.2.) 10/-.

Comprehensive guide book to the film industry.

SCOTTISH EDUCATIONAL FILM ASSOCIATION HANDBOOK. Edited by Duncan Fraser. (Copies from Andrew Inglis, 25 Tynewald Avenue, Burnside, Rutherglen) 1/-.

A useful compendium of information and advice on the use of films in schools.

FILMS AND EDUCATION

SUGGESTIONS TO TEACHERS

We think that all readers of SIGHT AND SOUND will be interested in the following extracts from the new edition of the Board of Education's *Handbook of Suggestions, for the consideration of Teachers and others concerned in the work of Public Elementary Schools*, which has recently been published. They mark an important stage in the recognition of the use of films for educational purposes.

Page 81. Teachers to-day are not limited to the printed word and to the illustrative material found in books or even to the things that may be immediately observed by the children as a means of supplementing their instruction. The films and the wireless are two examples that occur at once as alternative forms of assistance. Other mechanical aids are the gramophone, the epidiascope, the projection-lantern and the microprojector.

The films and wireless have already begun to play an important part in education and there is every prospect of their becoming even more important. It must be remembered that they do not so much introduce us to a new kind of education as provide additional opportunities for making existing forms of teaching more concrete and interesting and for linking up the work of the school with what is going on in the outside world. Certainly, the teacher who is able to employ films or wireless as an aid to instruction may find in one or the other of them an instrument for infusing fresh life and purpose into his syllabuses. But the attention of children usually needs guiding and directing, as otherwise what has been introduced as an aid may become a danger. Many teachers have worked out a proper technique for getting the best out of mechanical aids. This technique will emphasise, as a rule, the importance of adequate preparation and skilful following-up. It may be added that schools which do not possess either a film projector or a wireless set may still in many districts do a great deal for their pupils through the sympathetic discussion of what the children see at the local cinemas or hear by wireless at home.

HISTORY

Page 431. The teacher will also consider how far the cinematograph film and the wireless broadcast can serve the aims of the teaching of History. Through these media representations of the past, of the daily life of the people, of their work and their recreations, of the great changes in industry and commerce can do much to help children to make pictures in their minds of what the past was really like. And, if the teaching of History is to touch events of the present day, teachers may find it useful to have at their disposal, as opportunity offers and as need arises, material presented by one, who is outside the school and who perhaps possesses greater knowledge of national and world affairs or greater power of impartial presentation.

GEOGRAPHY

Page 468. Both the lantern and the epidiascope have

begun to play an increasingly important part in the teaching of geography. Of the two, the latter is the more generally useful for school purposes. An instrument capable of throwing images both from solid objects and diagrams as well as from lantern slides is of the greatest value. Teachers can make transparencies of their own diagrams and other illustrations, without undue difficulty. Where the school possesses a cinematograph apparatus the film, used under suitable conditions, will do much to give life and reality to the instruction. There is now a good stock of films which can be used in the teaching of geography, among which may be mentioned those supplied by H.M. Post Office.

NATURE STUDY AND SCIENCE

Page 480. Although direct contact with nature is the basis of all true nature study, the children's experiences need not be limited to what can be observed and discovered at first hand. The Junior School should have its Natural History Library, consisting, for example, of reference books about plants and animals and of animal stories. It should also have its collection of pictorial illustrations.

Use should be made, where possible, of the optical lantern and micro-projector. Moreover, now that the resources of cinema and of broadcasting are becoming more and more readily available, there is room for experiment in the use of films and of wireless talks as a means of arousing the interest of the older children and stimulating them to further activities.

Page 492. The use of films in teaching has been greatly hindered by the high cost of the apparatus required and by the unsuitable character of most of the films available, though these are now being rapidly improved. Their use makes it possible to widen the scope of Science teaching and may also be justified as a means of rapid recapitulation. It should not, however, be forgotten that Science teaching should never depend on pictures when real things are available.

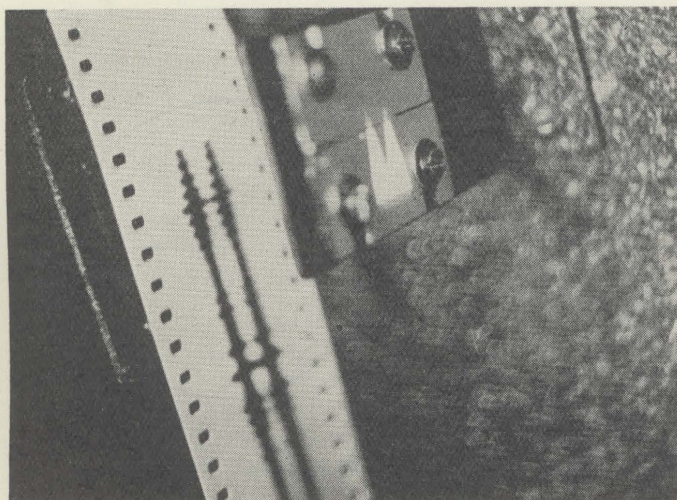
For many demonstration lessons it is essential to have means for the optical projection of slides, diagrams and small pieces of apparatus; and the epidiascope will serve to show any of these things. When enlarged images of small living creatures and microscopic structure have to be shown, the micro-projector will provide the best means, as the teacher, when using it, can be certain that the pupils have seen what he wishes them to see. This cannot be ensured by the use of a microscope, and much time is lost if each child has to look in turn.

TEACHING PHYSICS WITH FILMS

This article is based on a lecture given by R. A. WATSON WATT at the Royal Institution on January 21, 1937.

THE BASIC principles of film technique for education are common to all sciences. The film enables the remote in space and time, the rare, the expensive, and the fragile, to be brought into the classroom. It produces, for inspection at the fixed hour of the lesson, phenomena which occur only at random times or in other seasons. It magnifies or compresses in linear dimensions; it puts every pupil simultaneously in the most favoured seat for viewing the microscopic object or the whole continent. It slows down for scrutiny in detail the very rapid process; it speeds up into a recognisably continuous and systematic process a series of changes so slow that visual memory cannot follow the curve of change. It is highly selective, it enforces concentration on the selected portion or the selected aspect, and it arranges the selected phases in a logical sequence. For such aims it makes the highly skilled—but limited—specialist the slave of the general practitioner of education. It can afford, because of the wide spreading of its costs, to use special constructions; to use specialised destruction by dissection, on a scale which is economically impossible for a small circle of pupils. And, with these technical advantages, it has at its disposal all the essentially dramatic stimuli of repetition, inter-comparison, vivid contrast, and illustration of application on the grand or the small scale.

But while these broad principles and these technical tricks are readily enunciated, their detailed application to education in physics has scarcely begun, and it seems to me better to deal here with films, chosen because they were familiar to me rather than because they are especially apt illustrations, than to attempt any forecast of the lines along which this very powerful but very new educational aid is likely to develop.



Sound recording from *How Talkies Talk*

G.B. Instructional

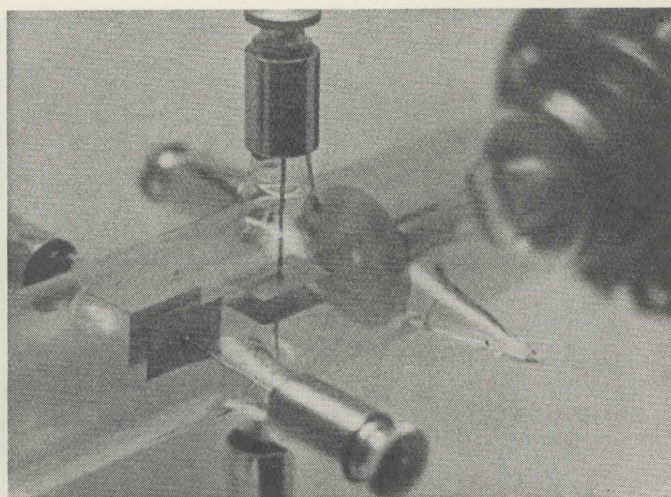
ILLUSTRATING AN ABSTRACT CONCEPT

Consider as a first example how the film, *How Talkies Talk*, can be used in a lesson on sound. The pupil is faced with the problem of comprehending the concept of "wave-form of sound." With little more to hold on to than an electric bell in an evacuated jar he is asked to realise the "shape" of a compressional wave which he cannot feel, in a mass of air which he cannot see. But broadcasting and sound-films are already commonplaces of his daily life, and graphs, although apparently in his experience peculiar to schoolrooms, are also part of his experience. Give him, then, not in fact but on a film, a cinema sound-camera, explain to him how an oscillograph mirror moves in response to the electric current from a microphone, show him the microphone itself with its ribbon moving as the sound waves fall on it, take off the working mirror and replace it by a bigger one more easily seen, and let it draw an actual sound track, big wiggles for loud sounds, quick wiggles for high-pitched sounds, and so on. You have apparently brought in a large amount of extraneous matter, but he recognises camera and microphone as quite ordinary pieces of electrical furniture, the whole thing has taken only a few minutes, and he has a firm hold on the reality of wave-form, and its utility in modern civilisation! But the rare and expensive apparatus, its rebuilding for teaching, and the very ingenious process by which the photographic image is actually seen developing in the emulsion are essentially contributions from educational film technique.

An abstract concept has been given a concrete illustration and has been shown to have a comprehensible application.

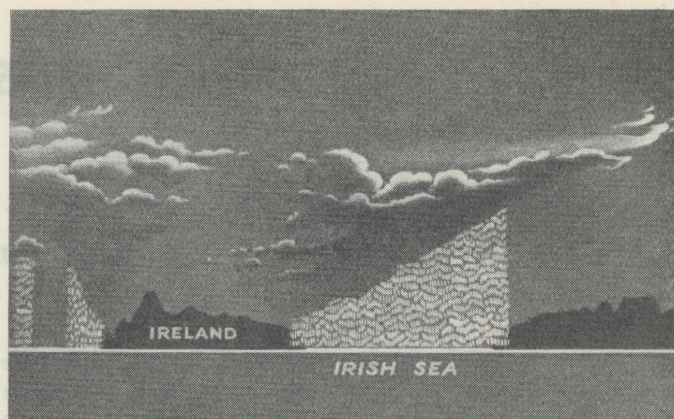
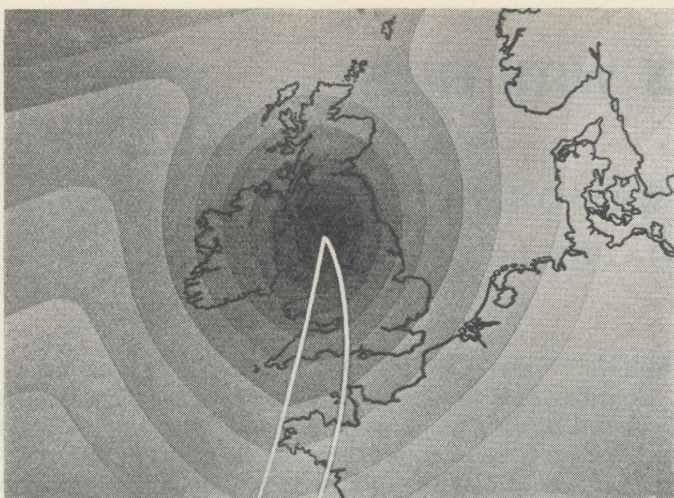
THE USE OF ANIMATED DIAGRAMS

A second illustration takes us one stage further, from



The Cathode Ray Oscillograph

G.B. Instructional



Diagrams from *The Story of a Disturbance* G.B. Instructional

“straight” documentary photography towards the powerful artifices of animated diagram. In the first stages of the film, *The Cathode Ray Oscillograph*, the real parts of a dissected oscillograph are labelled and used in combination with chalk diagrams to show how the narrow jet of electrons which forms the pointer of this measuring instrument is produced. It becomes desirable to demonstrate that the simple electrical concepts illustrated by this combination of separate parts and animated diagrams are recognisably valid in the real instrument. So we re-introduce this combined diagrammatic sequence, and cross-compare it with the visible action of the complete oscillograph at work. And each student has had most favoured nation treatment in the viewpoint from which he watches this experiment on a small tube with low luminous intensities.

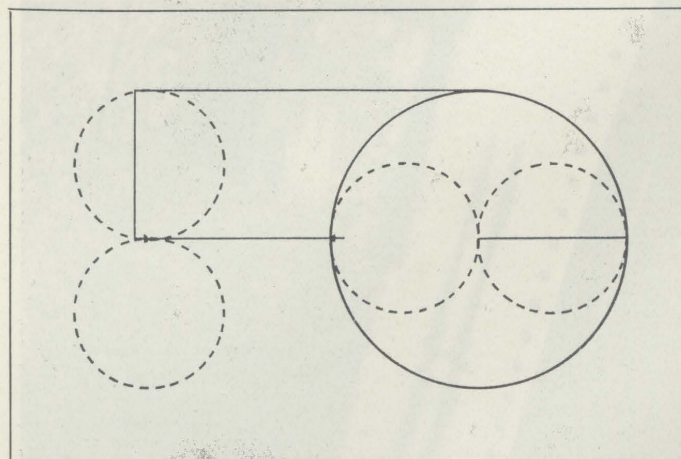
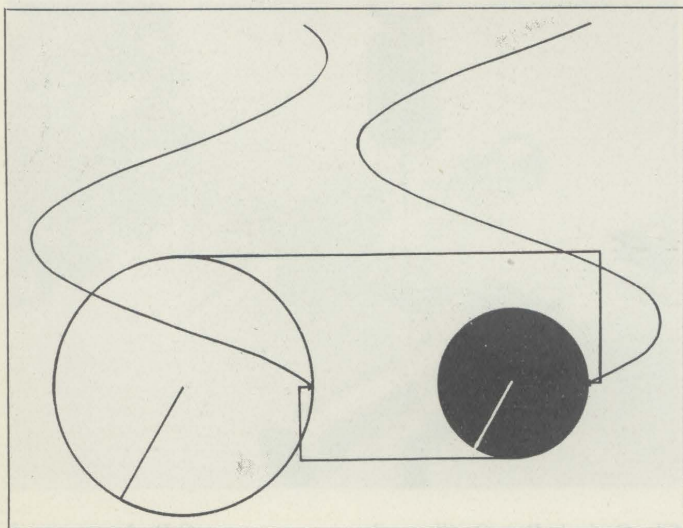
CONCENTRATION OF TIME AND SPACE

From the experimental bench and its apparatus, a third film, *The Story of a Disturbance*, takes us into physical meteorology, and into pure animated diagram and model. The main defects of the isobaric chart as an element in meteorological teaching are its abstract nature and its misleadingly static appearance, its inadequate evidence of concern with real clouds and wet rain, its restriction to a plan view at ground level only. The building up and projection of a series of such charts for short successive intervals throughout a day gives an animated picture in

which the travel and, most important of all, the change of form during travel, of the isobaric system, are made dramatically impressive. The impression is deepened by the artifice of shading, and a corresponding vertical model converts the whole mental image into a three-dimensional one freed from any flavour of the static or the abstract.

The device of super-animation, which has been applied to the diagrammatic representation of a day's weather can with advantage be applied, as in this film, to the illustration of the weather phenomena themselves. The processes of cloud formation and dispersal tend to remain little less theoretical and indefinite in the student's mind than are the disembodied isobars, because direct sky observation means waiting for the good example. The visual memory is not sufficiently sharp and tenacious to retain the whole sequence of change; and still photographs, even in series, fix only discrete stages and seem, unhappily, often to miss a critical link. But the film camera, exposing at a fourth, a fortieth, an eightieth of its normal rate, gives a projected record which integrates the whole process, vivifies it by acceleration, brings out relations otherwise undetected, and yet leaves individual frames available for study and measurement as still photographs.

Concentration in space can be handled as effectively as concentration in time. The process of bringing the events of a wide area into one view, at their actual speed of occurrence, is illustrated by a 40-foot length of film, called *Storm*



Diagrams from the film $\ddot{X}+X=0$

B.G.D. Salt.

over Europe, photographed by Mr. F. E. Lutkin and supervised by myself. It represents 30 seconds in the thunderstorm history of a continent; as each flash of lightning occurs a star flashes up on the map in the film, to mark the place where the lightning occurred.

FILMING AN EQUATION

Physics is almost wholly built up on a foundation of differential equations. The diagrammatic film $\ddot{X} + X = 0$, made by Brian Salt and Robert Fairthorne, is, to my mind, the fore-runner of a new epoch in education by film. It is a symbolic embodiment of the properties of the most important single equation of practical physics. I know of no method, no notation which could possibly compress into three and a half minutes the vivid impression which this film gives of the essentially periodic solutions, the phase difference between velocity and distance, and the sinusoidal plots of these quantities on a time base.

FILMS AND RADIO RESEARCH

After this abstract but nearly complete introduction to the theory of radio communication let me turn, finally, to three films showing elementary applications of the theory. In a film, *Radiation from a Wireless Mast*, made at the National Physical Laboratory, a red dot running up and down the aerial represents current flow, the resulting waves thrown off from the aerial have intensities represented by the height of the humps travelling outward. More rapid alternations of current send out shorter waves, the chopping up of the wave trains gives us morse signals, continually varying amplitudes are produced by telephony as in broadcasting. In an elementary film on the principles of wireless made by Mr. Lutkin the detachment of lines of force from an aerial excited in harmonic mode are represented with mathematical accuracy. And in a film, *The Zenneck Wave Effect over Resistive Earth*, made at the Slough Radio Research Station, is clearly demonstrated the contrast between the simple linear oscillations of electric force, whose intensity and direction are represented by length and arrow head, at a fixed point over a perfect conductor, with the vectorial complexities of the two electric forces at the surfaces of a poorly conductive piece of ground.

With one exception these films which I have mentioned represent straight-forward developments from the most obvious applications of the film in education. They represent, at the lowest, the possibilities of finding economical substitutes for the specialist to select the material, and for the material itself in the solid. They offer possibilities, which are not readily realised by any alternative means, but they are evolutionary rather than revolutionary. I feel that the Fairthorne-Salt mathematical film contains the essence of things which could not possibly be done, even badly, save by film, which does them superlatively well. To see the film and then to read the briefest description of it that can be given is to realise how much can be accepted by the brain from the visual image, with its faculty of giving simultaneous attention to several different aspects of the same presentation, to shape and motion as separately appreciated but interwoven phenomena, each making its independent contribution to the mental picture.

Some 16mm. Films on Physics and Mathematics

Chosen to indicate the variety of films available. Terms of loan, hire and purchase and complete catalogues can be obtained from each library and company.

16MM SILENT

Kodak Ltd., Kodak House, Kingsway, London, W.C.2.

SIMPLE OPTICAL INSTRUMENTS	15 mins. 1 reel
ATMOSPHERIC PRESSURE	15 mins. 1 reel
INDUCED CURRENTS	14 mins. 1 reel
BEHAVIOUR OF LIGHT	14 mins. 1 reel
REFRIGERATION	14 mins. 1 reel

Ensign Ltd., 88-89 High Holborn, London, W.C.1.

INVISIBLE FORCES (action of sound waves)	12 mins. 1 reel
THE AIR WE BREATHE	12 mins. 1 reel

Brian Salt, 5 Carlingford Road, London, N.W.3.

EUCLED I.32 (diagrammatic film)	4 mins. 1 reel
EQUATION $\ddot{X} + X = 0$ (diagrammatic film)	6 mins. 1 reel

Cinepro Ltd., 1 New Burlington Street, London, W.1.

TWO STROKE INTERNAL COMBUSTION MOTOR	15 ft. cycle
FOUR STROKE INTERNAL COMBUSTION MOTOR	15 ft. cycle
DIESEL INTERNAL COMBUSTION MOTOR	15 ft. cycle
THE SUCTION PUMP	15 ft. cycle
SUN, MOON AND DARKNESS	15 ft. cycle

Dance-Kaufmann, 18 Upper Stanhope Street, Liverpool.
A series of diagrammatic films arranged under the following heads.

ON MATHEMATICAL PROCESSES	Three subjects
ON WAVES, RADIATION AND SURGES	Seven subjects
ON ELECTROSTATICS	One subject
ON THE THEORY OF LIGHT	Five subjects
ON THE THEORY OF ALTERNATING CURRENTS	Nine subjects
ON THE THEORY OF THE INDUCTION MOTOR	Fourteen subjects
ON THE ELECTRIC CURRENT AND CIRCUITS	Six subjects

These films are available in short lengths or in cycles for continuous projection. 35 mm. copies are also available.

16MM. SOUND

G.B. Equipments, Film House, Wardour Street, London, W.1.

HOW TALKIES TALK	12 mins. 1 reel
CATHODE RAY OSCILLOGRAPH	25 mins. 2 reels
THE STORY OF A DISTURBANCE	11 mins. 1 reel
WATER IN THE AIR	10 mins. 1 reel
Mute versions of some of these films for use on silent projectors and 35 mm. copies of all of them are available.	

British Instructional Films, 84 Wardour Street, London, W.1.

SURFACE TENSION	18 mins. 2 reels
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Visual Education, Ltd., Temple Road, Cricklewood, London, N.W.2.

ELECTRICITY	8 mins. 1 reel
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A complete list of the films available (on all sizes) can be obtained from the British Film Institute, which also publishes reviews of the films in its *Monthly Film Bulletin*.

BRENTWOOD SCHOOL SHOWS THE WAY

Notes on an experiment in educational cinema by G. BUCKLAND SMITH

IN 1932, the Commission on Educational and Cultural Films found that the cinema was a "vital and an integral part of our national life." To-day, the products of the film industry are the talk of millions and its business transactions are front-page news. Early prejudice against the cinema is fast disappearing and it must now rank as the premier entertainment of the world. Beyond that, moreover, there has been, during the last few years, the rapid and widespread recognition of the film not only as a medium for popular entertainment but as a new medium of expression, a powerful propagandist, an efficient document and record, and a vivid educational aid. In all of its aspects the cinema demands the serious attention of the teacher. There are two problems which he must face—the training of film taste and the provision of suitable film entertainment for children, and the use of films for educational purposes. Or is there but the one problem, of making the film an integral part of the life of the school with a view to creating in the pupils an intelligent outlook upon the cinema against the time when it will occupy such an important place in their everyday life?

What has been done? In several districts Mass Demonstrations of films have become a regular institution, teachers in all parts of the country have begun to use films for instructional purposes, many of the larger schools have their own film societies, circuits of cinemas and many independent houses have organised special film shows for children. The British Film Institute, by means of its publications, its encouragement of and assistance to individual enterprises, its conferences and public meetings, and its annual Film School, has promoted appreciation of the problems and the urgency of their solution.

But no school can yet claim to have made educational cinema a vital and an integral part of its system, which, to my mind, is the essential thing to do.

SOCIAL SIGNIFICANCE OF THE CINEMA

To-day, to the majority of school-children, a visit to the cinema is still a thrilling experience, the novelty and sensation of which makes impossible that critical appreciation which their intellect could provide. Parents, even now, are apt to regard the cinema with suspicion and view the insistent demands for sixpences without understanding. Some exert a rigid though unenlightened censorship upon their children's film-going whilst others indiscriminately allow the weekly or bi-weekly excursion as a matter of course. In such surroundings, any real appreciation of films is impossible especially when the schools which have some influence upon the children's knowledge of the theatre, art, music, and literature neglect the training of taste in films in spite of their obviously greater social importance.

To provide this very necessary training must be the primary aim of any system of educational cinema. The

application of the peculiar powers of the film medium to the specific and pre-existing demands of the educational curriculum is, comparatively, a secondary object.

ORGANISING A SCHOOL CINEMA

In an endeavour to put the above theories into practice an experimental scheme of visual education was instituted at Brentwood School in October of last year. The basis of the scheme was the establishment of a Projection Theatre, equipped with seating in tiers, dark blinds, a screen, desks and demonstration bench. A 16-mm. sound-on-film projector, capable of showing silent films at their proper speed was installed, together with a micro-projector and an epidiascope. The Assembly Hall is also provided with curtains and a screen for the evening entertainments, at which times the projection apparatus is easily transported from one room to the other on the travelling bench constructed for the purpose. The Projection Theatre and equipment have been placed at the disposal of every member of the teaching staff. Each master was provided with lists of films on his own subject. Films were booked through the Organiser, a member of the staff who was made generally responsible for the practical aspects of the experiment and for the hiring, care and return of all films.

We cannot yet claim to have achieved the organised scheme of visual education which it is our aim to see effected, nevertheless, we have made an interesting beginning and our experience may encourage other schools to adopt similar systems. The use of films has proved valuable and popular. The cost of hiring films has been very reasonable, over 250 reels, sound and silent, having been used in the six months of the experiment at an average cost of 1s. 8d. per reel. Using a film for the illustration of a lesson involves a cost averaging just over one half-penny per pupil.

Every effort has been made to use the projector for as many purposes as possible. Evening entertainment programmes have been given once a fortnight for boarders and all day-boys who wished to attend. By alternating between a feature film programme and a programme of short interest films and cartoons, the series has been arranged at a very reasonable expenditure. A few of the exhibitions were given by such bodies as the Gas, Light and Coke Company, and the Ford Motor Company. Two typical programmes were as follows:

- (1) *The Face of Britain*, a documentary directed by Paul Rotha.
Around the Horn in a Square-Rigger, from the Kodascope Library.
Post Haste, from the G.P.O. Film Unit.
A Felix cartoon from the GeBescope Library.
- (2) *The Camels are Coming*, a G.B. comedy featuring Jack Hulbert and Anna Lee.

In the school curriculum films have been used for lessons in most classes: Geography, Biology, Nature Study, Physical Science, History, Physical Training, and English. In the last subject films such as *The Face of Britain* have been effectively used as subjects for essay writing and G.B. Instructional's film *Shakespeare*, the only film of its kind at present made, was found to be of value as a background to reading Shakespeare. The Theatre and its equipment are also available, in after-school hours, for the use of the various School Societies and organisations, such as the Science Society and the O.T.C. The various Societies have taken full advantage of the facilities and increased attendances and revived enthusiasm have proved this to be a further use for a school projector. The O.T.C. has found that the films can show them what is not otherwise accessible, e.g. movements in actual warfare, the construction of entrenchments and entanglements, and tactics illustrated by means of animated diagrams. It has derived much benefit from films borrowed from H.M. War Office.

FILM APPRECIATION

It was not possible to include the training of Film Appreciation in the ordinary school curriculum and the institution of a School Film Society was the best alternative. This had, however, many disadvantages:

- (1) The pupils taking part were limited in number and were of varying ages and intellects.
- (2) Instruction had to be in the nature of a series of popular lectures.
- (3) The lectures had to be given in after-school hours.

The affairs of the Society were administered by a Committee of pupils and the subscription of 2s. 6d. per term enabled the cost of films to be met. The lectures during the winter session, all of which were illustrated, have dealt with *The History of the Cinema*, *The Cinema To-day*, and *Film Production*, the whole course occupying some twenty-four periods of two hours' duration. That the instruction is having the desired effect of raising the

standard of film appreciation has been amply proved by tests given during and at the end of the course to the members and a Control group of non-members. An important result of the Film Society's activities is to be seen in the film which the members have recently made of the School Sports, in the production of which they acted as directors, scenarists, camera-men, editors and assistants, entirely unaided.

* * * * *

A system of educational cinema such as is outlined above is not possible without considerable expenditure of time and trouble. It requires a good deal of organisation; indeed, experience has shown that the larger schools in the future will probably find the full-time services of an Organiser essential. The primary schools will probably adopt a collective system, with an Organiser responsible for all the schools in one particular area. The job entails a thorough understanding of the film medium, an active participation in all new movements relating to films, a knowledge of the countless films available, and of the maintenance and care of apparatus and films.

The enthusiastic teacher may find the above suggestions useful when the Headmaster or the School Governors ask, in reply to his plea for a (comparatively expensive) sound machine, "To what use can a school projector be put?" But his task will only have begun when the projector arrives. He will have to persuade his colleagues of the value of films and to prepare for other members of the staff lists of films on each particular subject. He will have to instruct the teachers and selected pupils in the manipulation of the apparatus, to book and to return films as required, and to manage the accounts. He will have to arrange the evening exhibitions of entertainment films, attend special showings of films to the staff, found and maintain the Film Society, and, in general, endeavour to organise the scheme as an integral part of the school system. In return for all this he will find it fascinating to take part in the development of an educational medium which is fuller of possibilities than one realises until one starts to use it.

REVISION FOR EXAMINATIONS BY MEANS OF FILMS

A two-hour programme of classroom films for Matriculation and General School Certificate candidates will be shown at the Tatler Theatre, Charing Cross Road, W.C.2, on Saturday, May 29th, from 11 to 1 o'clock. The programme will consist of G.B.I. films on Zoology, Biology, Botany, Hygiene and History and is so arranged that pupils can see films on their own subject only, if they wish. The suggestion that such a programme of films would be useful for revision of work already done was made to G.B. Instructional by several secondary schools who were prepared to bring parties of pupils to London for the purpose. Invitations are being sent to all secondary schools in and around London. Seats (1s. each) can only be guaranteed if reserved in advance and secondary schools interested are asked to communicate with G.B. Instructional Films Bureau, Film House, Wardour Street, London, W.1.

OVER-SEAS LEAGUE FILM SHOWS TO SCHOOLS

The activities of the Empire Film section of the Overseas League have been greatly intensified during the months of February, March and April, and on an average two displays per week have been given to the secondary school children in various Centres, the audience numbering from 600-1,700 per display.

Programmes have consisted of 35mm. silent and sound type films lasting approximately 55 minutes. The subjects dealt with have covered various phases of Empire development, featuring mainly inter-Empire communications and the life, scenery and industries of the Dominions of Canada, Australia, South Africa and India. These displays, which are arranged in co-operation with the local directors of education, the Dominion governments, and the Empire and G.P.O. film libraries, have been proving increasingly popular. Hon. Secretary: John G. Bridges, Overseas House, St. James', London, S.W.1.

AGRICULTURE ON THE SCREEN

This article is based on a lecture given by Dr. B. A. KEEN, F.R.S., at the Royal Institution on January 28, 1937

AGRICULTURE is an ancient art, to which most branches of science have made and are making definite contributions. It is also still one of Britain's largest industries, having many close links with other industries. Like other industries it is undergoing drastic reorganisation because of the considerable national and international economic changes. It is also slowly recovering its rightful position in the outlook of the urban and city dweller, after a long period of indifference that was a heritage of the Industrial Revolution. In all these aspects agriculture clearly offers a wide field for scientific education and for general instruction. The farmer, the agricultural student, the lay townsman—all need instruction.

In accumulating and spreading scientific knowledge and in creating understanding among our large urban population of the part played by agriculture in the national life, films have an important and indispensable part to play. The films available include official propaganda films, the occasional films of semi-official nature such as the National Mark series, commercial propaganda films and instructional and documentary films.

PROPAGANDA FOR FARMERS

The use of official propaganda films in this country is nothing like as extensive as in the United States. The Federal Department of Agriculture at Washington, the State Agricultural Colleges and the Universities make good use of films in their extra-mural activities, besides using them as a matter of course in the class-room. There are over two hundred films released by the Federal Department of Agriculture, ranging from *The A.B.C. of Forestry* to *The Story of the Blue Crab*. Most of them are sober and restrained in their treatment, but occasionally Hollywood creeps in. One film, illustrating the work of tick-eradication in the South, has this synopsis: "How a community organised to get rid of the cattle-fever ticks; dynamiting of the dipping-vat by opponents of tick-eradication is followed by their arrest by the heroine. The tick is finally wiped out, the country is released from quarantine and better times come." The title of the film is *Mollie of Pinegrove Vat*!

It will be remembered that in this country during the Great War, the Ministry of Information made extensive use of films to support the efforts of the Food Production Department. Some of these survive, such as *The Battle Front in Britain*. The film shows men working on allotments and attempts to induce others to follow suit and to reassure the spectator against the fear of food shortage. The technique of the silent film now appears strange—even crude—to us, but the essential basis of a propaganda film is not obscured.

A good example of the present-day propaganda film is *The Country Comes to Town*, sponsored by the Ministry of Agriculture and Fisheries. In a programme, this film is intended to precede other films, each dealing with a separate

National Mark product, such as *Who'll Buy Strawberries?*, *John the Bull* (a cartoon film on beef), and *Uncanny Machinery for Canning Peas*. These films, which are short and lightly treated, are also intended as occasional fill-ups for ordinary cinema programmes.

The propaganda films issued by commercial firms are intended for farmers and students of farming. The word "propaganda" has perhaps unpleasant associations, but the majority of these commercial films may justly be considered as of educational and scientific value. Imperial Chemical Industries and the Potash Syndicate have made films showing modern methods of manuring with artificial fertilisers. The films made by agricultural engineering firms show how modern machinery can be used to decrease labour and production risks and to increase the farmer's control of his soil conditions. The films themselves are unbiased expositions of modern knowledge. A manorial film, for example, will deal with scientific aspects of plant growth in relation to a particular manure. The propaganda comes afterwards, when an agent of the firm concerned distributes leaflets, answers questions and makes his contacts. Films of this type are shown in market towns on market days, either in the local cinema, specially hired, or in a portable cinema by means of a travelling film van. An extensive business for operating this activity on efficient lines is rapidly developing.

SCIENTIFIC EDUCATION

Turning to specifically instructional films we find a large number of films on plant structure and growth and a few on the cultivation of specific plants. By means of accelerated representation and highly magnified photography of growth and movement within cells it is possible to teach far more than is possible by normal observation, written descriptions and still photographs. Few films of this type have been produced specifically for agricultural education, but the existing films are valuable and suggest infinite possibilities in the field of scientific education and agricultural research.

AGRICULTURAL HISTORY AND RECORDS

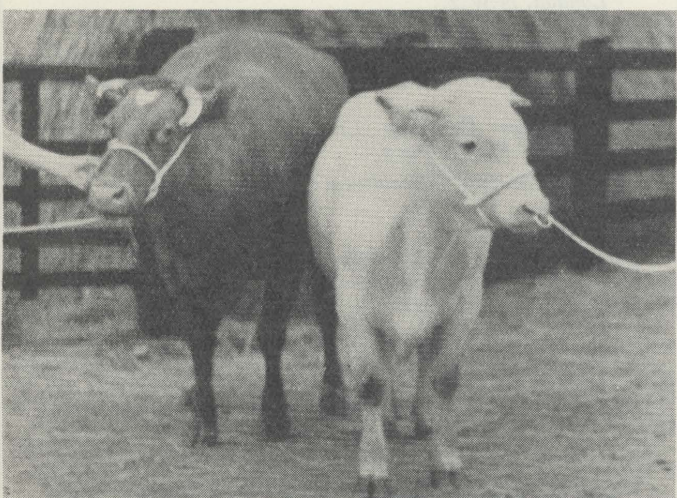
Sooner or later most agricultural scientists are drawn to the study of the history of agriculture. Here is a great opportunity for the documentary film to record for all time practices that are quickly vanishing. For methods earlier than 1880 we have to rely on the written word, the artist's impression, or an occasional early photograph. A film of mediæval agriculture and rural life made at the time of the events would be of immense value to-day. The "Twentieth Century" sequence in the film *This Was England* (G.B. Instructional) shows the action of the latest cultivation implement, the Gyrotiller, which gives a rotary stirring action to the soil. Fifty or a hundred years hence men will know exactly what the Gyrotiller looked like and how it worked, but we to-day are uncertain even of the shape of the early Norman plough. In the eighteenth



The Farm Factory



G.B. Instructional



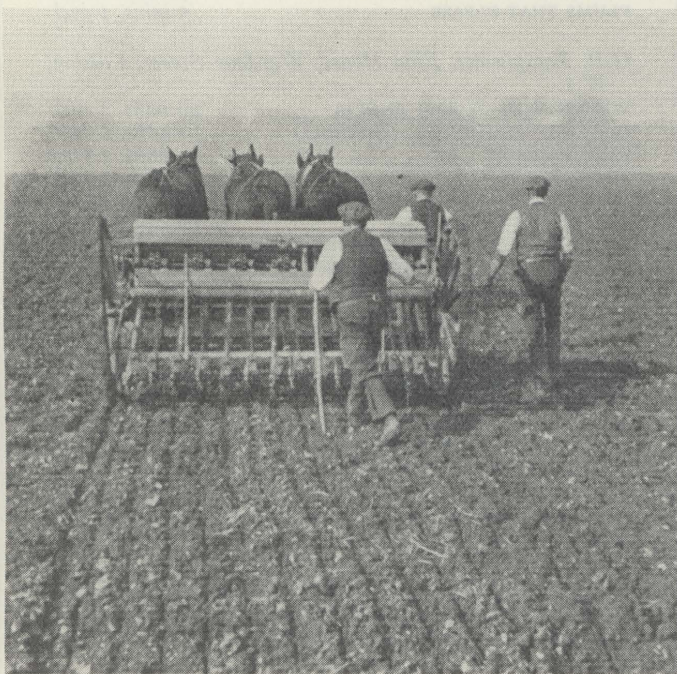
Cattle Breeding

G.B. Instructional



The Gyrotiller from This Was England

G.B. Instructional



The Story of a Cottage Loaf

B. D. Smith



Spring—In the Fields

Educational and General Services

century Robert Bakewell revolutionised our breeds of farm animals and laid a firm basis for the world supremacy of British stock. From scraggy animals more like goats than sheep he established rapidly maturing and prolific breeds. Animal breeders of to-day would give a great deal for a film record of this remarkable change. Cattle, too, have changed in appearance, but the work of contemporary artists has left us exaggerated and distorted pictures of old-time breeds. To-day the bible of breeders of high-class stock is the herd book of that breed which gives the complete pedigree of the animals entered in the book. It is likely that in the near future a short film of each animal will also be required, in addition to the particulars for the herd book. A beginning has already been made with the filming of the famous Hereford cattle.

Fortunately, in the matter of arable husbandry we are able to trace here and there survivals of earlier systems, and it is possible to record them before they finally disappear. The film *Medieval Village* (G.B. Instructional) shows how at Laxton in Nottinghamshire the open field system of agriculture still survives essentially in its mediæval form. Elsewhere enclosures and hedges were made to separate self-contained farms for the practice of the four-course or Norfolk system and the countryside took on its present-day appearance. *Medieval Village* retains for us the original plan, and is therefore a work of great historical value.

ENGLAND'S FIRST INDUSTRY

Farm Factory, another G.B. Instructional film, indicates what might be done by means of the film to familiarise town dwellers with the real nature of farming to-day. Farming, which in terms of the number of people employed, is still the greatest industry in England, is shown not merely as a picturesque occupation but as a vital industry, planned and worked, within the inevitable limitations of weather and other natural conditions which the farmer cannot control, as efficiently and carefully as any modern industrial factory or business house. This type of film showing "how the other fellow lives and works" is particularly valuable in re-establishing the contact between town and country which has so largely been destroyed since the Industrial Revolution and only maintained at all on the inadequate basis of holiday visits to the country by townspeople during the summer months.

THE MINISTRY OF AGRICULTURE in France makes considerable use of films for instructional and propaganda purposes and has thereby promoted the use of educational films generally. It contributes one-third of the cost of installing projectors in rural schools and it has a library of over 500 films which are lent free to schools and agricultural institutions. The distribution of the films is effected through some fifty local libraries which have been organised by the Musée Pédagogique in conjunction with the Ministry of Agriculture and the Department for Technical Training. The films are produced under the direct supervision of the Commission for Agricultural Cinema whose president is M. Massé, a former Minister for Agriculture, and French delegate to the International Institute of Agriculture at Rome. The films deal with such subjects as best methods of cultivation, proper feeding of cattle, and potato diseases.

Some Films on Agriculture

Chosen to indicate the variety of films available. Terms of loan, hire and purchase and complete catalogues can be obtained from each library and company.

16MM SILENT

Empire Film Library, Imperial Institute, South Kensington, London, S.W.7.

IRRIGATION	9 mins. 1 reel
THE FENS (<i>wheat and sugar beet</i>)	12 mins. 1 reel
WHEATFIELDS OF THE EMPIRE	6 mins. 1 reel
MEAT WE EAT (<i>New Zealand</i>)	12 mins. 1 reel
FARMING IN SOUTH AFRICA	6 mins. 1 reel
THE MILKY WAY (<i>dairy-farming</i>)	10 mins. 1 reel

Kodak Ltd., Kodak House, Kingsway, London, W.C.2
FROM WHEAT TO BREAD 15 mins. 1 reel
BEET AND CANE SUGAR 15 mins. 1 reel

Visual Education Ltd., Temple Road, Cricklewood, London, N.W.2.

SHEEP DIP (<i>new and old methods in Derbyshire</i>)	12 mins. 1 reel
THE STORY OF A COTTAGE LOAF	25 mins. 2 reels

Ford Motor Company Ltd., Dagenham, Essex and National Film Library.

POWER FARMING (<i>agricultural tractors, etc.</i>)	25 mins. 2 reels
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British Feeding Meals and Milk Products, Carpenter's Road, Stratford, London, E.15.

THE FISH MEAL INDUSTRY	28 mins. 2 reels
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Boron Agricultural Bureau, Abford House, Wilton Road, London, S.W.1.

HEART AND DRY ROT DISEASES IN BEETS	7 mins. 1 reel
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16MM SOUND

Ministry of Agriculture and Fisheries, Whitehall Place, London, S.W.1.

HONEY BEES (<i>National Mark Honey</i>)	11 mins. 1 reel
THE MODERN APPLE	8 mins. 1 reel
PLUMS THAT PLEASE	5 mins. 1 reel

G.B. Equipments, Film House, Wardour Street, London, W.1.

WHEATLANDS OF EAST ANGLIA	20 mins. 2 reels
HARVESTS OF THE SOIL (<i>Scotland</i>)	20 mins. 2 reels
FARM FACTORY	20 mins. 2 reels
THE CABBAGE	10 mins. 1 reel
WHITE FLIES AND TOMATOES	10 mins. 1 reel
FRUITLANDS OF KENT	10 mins. 1 reel

Mute versions of some of these films for use on silent projectors and 35 mm. copies of all of them are also available.

35MM SILENT AND SOUND

The Ministry of Agriculture and Fisheries has films on Cider and Eggs in addition to 35 mm. versions of some of the films listed above.

The Empire Film Library has films on sheep farming, cattle rearing, dairy farming, poultry, etc. as well as 35 mm. versions of some of the films listed above.

Cooper, McDougall and Robertson, Berkhamsted, Herts. has a 60 min. (4 reel) film on Diseases of Sheep and Cattle and their Treatment.

A complete list of the films available and of films on Plant Structure and Growth, etc. can be obtained from the British Film Institute, which also publishes reviews of the films in its *Monthly Film Bulletin*.

A REPORT ON HISTORY TEACHING FILMS

Reviewed by H. L. BEALES

THE HISTORY Committee of the Education Panel of the British Film Institute is responsible for this useful report. It is carefully stated in the preface that the report "represents the views of the members of the Committee in their individual capacity, not those of any organisation they may represent on the Advisory Council of the Institute." We are told that "not only specialists, but also experienced educationalists and class-teachers, have given their service in the inquiries which have gone to its making." With commendable frankness the reader is prepared for possible disappointment by the Committee's expression of its awareness "that the evidence upon which more definite conclusions" than it has been able to arrive at "does not exist." A brief bibliography, the contents of which are carefully analysed in the body of the report, is compiled in an Appendix. It contains only ten titles, and therein lies some measure both of the Committee's difficulties—if to travel over unmapped territory be difficult—and of its opportunity. The hope is expressed that this inevitably tentative report will promote discussion. It will do that—provided the Film Institute follows it up by arranging occasions of discussion among teachers—and it will ensure that such discussion is on profitable lines. But it will remain uninformed discussion unless accompanied by demonstration. The means to that is provided in the *List of Historical Films* in Appendix II, which provides also the very necessary addresses of distributors and a lamentably brief list of sound films, three of which are available by Road Show service. It is a pity that no statement appears about hiring-costs. People are apt to be indolent about entering upon teaching experiments unless all excuse for inaction is eradicated. Possibly the extent and occasion of pedagogic inertia about the trial and adoption of film-teaching are not fully realised.

FACTORS IMPEDING DEVELOPMENT

The teacher's castle is besieged by wireless and the film from the outside. And the teacher is human. He wishes neither to be interfered with nor to be speeded up. He has the old craftsman's distrust of new-fangled and perhaps "labour-saving" mechanisms. He has his job to keep—he can brook no supplanting in his classroom—he has had little time in his examination-ridden world for mastering new techniques of exposition or chasing, it may be, the insubstantial ghosts of an illusory efficiency. Besides, in history the teacher has "had some." The bad manners of Tudor sovereigns have become an Augean stable whose periodical cleaning is an addition to his didactic burdens. *Congress Dances* coloured or distorted many an answer to School Certificate and Higher Certificate questions. History films may well appear to the busy teacher as dangers to be avoided if the subject is to retain its integrity and cultural inspiration. Thus a vicious circle is set up. History teachers must be *won* to the use of history films: history

films (with few exceptions, so far, but there *are* exceptions) are repellent to the teacher: the producers will not make the films teachers may come to want because teachers will not have those they do make: therefore, history teachers are *not* won to the use of history-teacher films. One other point may be added before a fuller indication of the contents of this report is given. The producers of films should realise that teachers are not willing to stand aside and let the film do their work—good films never will of course, they will open the door to more effective teaching. They should, therefore, discuss with teachers the scripts of films before production is started, the quality of the commentaries and of any pamphlets prepared to accompany the films. It is sheer self-inflicted blindness to blame the teachers only for the slow progress—if there is any progress—of the teaching-film in history. The trade is at least as much to blame. Despite the heroic efforts of some of the production-enthusiasts of educational films, the surface of this particular garden has not yet been even decently scratched. But that is another problem.

CONTENTS OF THE REPORT

The report opens with a section on *What Has Been Done* in schools and adult education. It is a disappointing record, which offers little to the history-teacher. It does, however, stake out a case for further experiment. The second section deals with *The Purpose of the Teaching Film*. Starting from the definition of the scope of history-teaching in the Board of Education's *Handbook of Suggestions to Teachers* it discusses the applicability of the film for different ages and aspects of history. It is sceptical of the validity of the film with children below 12 years of age, but sure of its worth after that age, especially of the worth of short films, with sound if the commentaries are disciplined to bare essentials, free of facetiousness, intimate and thought-provoking. A case is made out for the documentary film in "contemporary" history because it can bring vitality and a sense of reality into the teacher's lecture. In a section on *Some Difficulties and their Solution*, wise words are devoted to such problems as the representation of the passage of time, and the "staginess" of dressed-up pageantry. It is pointed out that the historical entertainment film is not history—it is the distortion of historical events in order to produce a "telling sequence," not the period anachronisms, which is objected to. A plea for collaboration between the producers and historical experts is most reasonably made. Finally, there is a section of *Recommendations*, which draws together the results of the Committee's investigations. It suggests subjects for filming, and the scope of historical films in relation to these possible subjects. It concludes with a modest disbelief in the universality of the history-film,—for example, in the portrayal of the development of institutions—and with a recognition that its possibilities have not been adequately explored.

AN OPEN DISGRACE

The report is useful both for its moderation of tone and its quiet persuasiveness. Somebody now ought to get up

Report on History Teaching Films: Leaflet No. 12 (British Film Institute). 7½d. (including postage).

on his hindlegs and say, bluntly and passionately, that our neglect of the history film is an open disgrace to our educational system. Whether it is the supineness of our bureaucrats or the ca'canny of our teachers or the limitation of our producers' educational outlook or none of these, it is a shameful thing that in 1937 "the evidence does not exist" upon which to form a judgment of the educational possi-

bilities of history films. Happy is the country that has no "history"—it will soon have history films. And have we no Empire-partners that would gladly know us as we were and are? Some millionaire will have to grant a subsidy . . . some Trust will have to finance a few film-makings . . . The case is stronger and more urgent for history-films than this quiet report advances, but it is a useful landmark, all the same.

SCOTTISH FILM FESTIVAL AWARDS

THE VICTOR SAVILLE Trophy for the most outstanding film entered for the Fourth Scottish Amateur Film Festival (now organised by the Scottish Film Council) was awarded to *The Day Thou Gavest*. The film, which also won the prize for Documentary Films made by clubs, is a 800 ft. 16 mm. film made by Montagu Pictures, Newcastle-on-Tyne, and shows a number of ways of spending Sunday. The close-up representations of these are acted by members of the club and the mixture of straight documentary material and enacted scenes is effectively achieved. Anthony Asquith, who adjudicated, says in his notes that it is "one of the best films of its kind, amateur or professional, which I have seen. The different groups of characters (with the possible exception of the bicyclist) are imaginatively and amusingly drawn with the greatest economy and sureness of effect. This is difficult enough to do with dialogue, but in a silent film it is a real triumph of visual imagination. The photography is on the whole very good and the camera angles excellent. The cutting and construction are first-rate."

Fifty-three films, in all, were entered, which is the largest number ever received. Forty-one of them were documentary films and the generally high level of achievement presented difficult problems of adjudication. No sound films were entered this year.

The Buchanan Cup, for the best film combining drama with realism, and the prize for Fiction Films went to the Godiva Film Group, Coventry, for their film *This Was England*. Mr. Asquith commented on the sincerity of the acting and on the clever way in which the change from

black and white to a colour sequence was handled, so as to coincide with a change in dramatic atmosphere.

The prize for Colour Films was divided among three films, *The Road to the Isles* (M. B. Anderson, Glasgow), *Presentation of the Colours* (J. E. Davies, Wembley) and *The High Lands of Scotland* (L. W. D. Jelfs, Glasgow).

T. Lawrenson of Dundee with the third film of his son, *Another Happy Day*, won the prize for Documentary Films made by individuals. "Beautifully constructed. Well shot and cut," commented Mr. Asquith, "The star's delightful personality and talent have been most sympathetically exploited. Altogether a perfect starring-vehicle for a perfect star."

Among the films which shared the prize confined to films produced in Scotland was *Hell Unlimited*, an anti-war film made by Helen Biggar and Norman McLaren. It was one of the most imaginative films entered for the Festival and has created a great deal of interest. Trick effects are skilfully used and the use of still photographs in a quick-cutting sequence is successful. Mr. Asquith commented in particular, on the incisive and effective cutting, the absence of which he noted as a fault in many of the films entered. *Fourth in Hand*, a fantasy made by the Meteor Film Producing Society, and *Creels*, a documentary, made by J. H. Lorimer, shared the prizes.

The Novice Prizes were won by F. M. Marshall of Glasgow with *Just One Thing After Another*, A. G. Greaves of Newcastle-on-Tyne with *Monty Meets Disaster*, and D. Mackenzie of Hamilton with *Symphony of Nature*, a documentary.



The Day Thou Gavest

Montagu Pictures

FILM MAKING FOR TEACHERS

By C. A. RADLEY. This is the first of a series of practical articles for Teachers

IT IS surprising that so few films have been made by teachers for educational use. Most educational films deal with subjects which do not involve expensive apparatus and settings, but which can be photographed by any amateur cinematographer who has a little money and time to spare. In respect of time he has an advantage over the professional film maker who, in attempting to complete a film to schedule, has to contend with the vagaries of the English climate. Moreover, when it comes to filming a documentary subject the teacher may know the subject better, and therefore be able to film it better, than the professional film maker who has not lived and worked in the district in daily contact with the industry or activity to be filmed and the people engaged in it. Finally, a teacher of subjects that lend themselves to pictorial treatment (particularly human geography), if he has the necessary imagination and skill, can often make a film better suited to his own students than can anyone else. In his article in SIGHT AND SOUND entitled "The Classroom Film" Mr. F. E. Mills says "as no film can effectively teach, it must not itself interpret its own material, and thus dictate the teacher's method." No film can effectively teach all the facts, but the teacher-producer has the advantage that he can create his film bearing in mind the interpretation he will himself give it.

Granted then the advantages, what of the difficulties? As these are principally occasioned by limited finance and technical experience, the amateur cannot produce films where expensive materials and elaborate processes are necessary to effective results. He must be content to use the silent sub-standard film, to work in the open air rather than in the studio, and if interiors are essential to his purpose, to confine himself to "close ups" which can be more easily lighted. The technical difficulties and the expense involved in making "sound" films is so great that only affluent cine societies can attempt them.

9.5 MM. AND 8 MM. FILMS

The cheapest method of working is to use 9.5 mm. or 8 mm. reversal stock with which a film running for 8 minutes can be made for between £1 and £1. 10s. allowing for waste. Photographically the results can be excellent. The difficulty is that the film is so small that accurate cutting—which is what distinguishes a film from a series of pleasing pictures—is by no means easy. The "film viewers" supplied by manufacturers of sub-standard cine equipment will be found of great assistance in this connection.

Many teachers, however, will find that the schools at which they are working are equipped, if they are equipped at all, with 16 mm. projectors and that this type of projector is becoming increasingly popular. Unless therefore they have their own 9.5 mm. or 8 mm. projectors they will have to work on 16 mm. film if they are to be able to show their finished films to their pupils. 16 mm. film is more expensive than 9.5 mm. or 8 mm. film, but it has two main

advantages: it is easier to handle on the cutting bench than the smaller films, and better copies can be obtained from it, if they are required.

16 MM. FILM

The degree of careful editing which the teacher wishes to bring to his film-making and the amount of use to which he wishes to put the finished films—and therefore the number of copies he may require—will be the main considerations necessary before deciding whether to work on 16 mm. reversal film stock or on 16 mm. negative film stock. Careful editing, as has been stated above, is essential to good film making and there is no reason why teachers should not make films, copies of which other schools and teachers will be pleased to buy. This has, in fact, happened. In this connection it is worth while considering what length films are likely to be most popular. I have assumed that 8 minutes is a good length from the point of the teacher who may use the film and a sufficient length for the sort of subject that teachers can best tackle.

REVERSAL STOCK OR NEGATIVE-POSITIVE

Let us now consider the prices of working on 16 mm. film. If only the one copy of the finished film is required the use of reversal film both for ordinary photography and for titles and diagrams is the cheapest method of working. Panchromatic 16 mm. film of this kind can be bought (including the processing) in 50-foot rolls for 14s., or 26s. for 100 feet. Allowing up to half the final length for waste in cutting, a full 200-foot reel (including sub-titles) can be made for about £4. In cutting the print which is to be used for projection great care will be required as it is so easy to spoil the print. One of the disadvantages of cutting a reversal print and then using it for projection is that the finished film will include dozens of joins which may break at any time and spoil an exhibition. Another disadvantage, largely a psychological one, is the difficulty of working with material which one knows cannot be replaced if wrongly cut or damaged—and this tends to prevent good constructive editing.

Copies can be taken direct from a reversal print or a negative can be made from a reversal print and copies printed from this negative. Copies taken by the reversal method from the original print will cost from £2. 12s. for each 200-foot reel. Duplicate negatives taken from the original print can be made for about £2. 10s., and further copies will cost £1. 5s. each.

If then a film is photographed on reversal stock and copies are afterwards desired, the costs, for 200 feet, will be somewhat as follows:

	£	s.	d.
Original print	4	0	0
Each Reversal copy	2	12	0
	£6	12	0

	£	s.	d.
Original print	4	0	0
Duplicate negative	2	10	0
Each ordinary print	1	5	0
	£7	15	0

On the other hand, it is possible and generally more satisfactory, especially if a number of copies may be required, to photograph on 16 mm. negative stock, to take a first print and use this for cutting as in 35 mm. work. The negative can then be accurately cut to match the finished print. This is a laborious job even when a lens is used, but it can be done and the results are worth the work involved.

The cost of this method amounts to 35s. 6d. per 100 feet (negative, development and first print) plus the cost of the final print—12s. 6d. per 100 feet. Thus, if 300 feet is "shot" and the film cut to 200 feet the approximate cost would be as follows:

	£	s.	d.
Cost of negative and print for cutting ...	5	5	0
Cost of first finished print ...	1	5	0
Extra processing: chemical fades, etc. ...	10	0	0
Total ...	£7	0	0

If these initial expenses appear somewhat high, it should be remembered that once you have a finished negative any number of copies of high quality at £1. 5s. each can be obtained. This can be of considerable importance if the film is to be shown extensively.

SOME TECHNICAL HINTS

In order to obtain smooth continuity and avoid waste of stock, a "shooting" script is essential. In some cases it may be possible to "shoot" the exact footage indicated in the script, so that the reversal print (or negative) need not be cut between "shots" in all cases. As cameras start and stop almost instantaneously, only one "frame" is wasted and this defect would hardly be noticed. It is scarcely necessary to add that much waste of film will be avoided if it is remembered that the camera should be kept still, preferably on a tripod, while photographing. Movement may be necessary for the sake of continuity, but considerable skill is required to achieve a good effect.

Mixes and Fades. Chemical fades can be cheaply done and are quite effective, or camera fades can be resorted to if one is certain that the whole "shot" will be used. Mixing, unless done in the camera, is not effective, the general appearance being muddy and uneven, and besides the charges for this type of processing are by no means light.

Equipment. The technical equipment in the way of cameras and the like can be elaborate. The one thing essential for exterior work is that the camera should have a first-class optical system and be equipped with a tripod.

Titling, Diagrammatic and other close-up work. Close-up work quickly reveals any defects in parallax in the view-finder and it is of vital importance to remember this point when purchasing equipment. It is also virtually impossible to undertake the photography of titles and diagrams unless the camera is equipped with "Stop-Motion" (single picture) mechanism. Title cards may be written by hand on cards, or sets of "Titling" letters may be purchased with or without a titling outfit for a few shillings.

Two articles on "Home Made Diagram Films" and "Home Made Titling Outfits" by H. D. Waley (SIGHT AND SOUND, Vol. 4, No. 16, and SIGHT AND SOUND, Vol. 5, No. 17) will be found very helpful to those intending to undertake this kind of work.

THE COLOUR FILM

It is not yet possible to make copies in colour, and the original film must therefore be used for projection. In this it suffers from the limitations inherent in the use of the reversal film. The film stock is more expensive, but for the biologist or naturalist who wishes to make films of subjects in which colour is of great importance, the colour film opens up new possibilities. Some valuable notes on colour photography by H. Chevalier will be found in *World Film News*, Vol. 2, No. 1 (April, 1937).

For the teacher who has had some photographic experience, film-making will be a fascinating hobby and a valuable contribution to his work. He will find that though it is easy to criticise the professional film producer, a little experience of the problems that confront him will alter his opinion and he will be glad if he can approach the quality of production that the professional achieves as a matter of course.

The beginner may find it helpful to join one of the many societies engaged in amateur film production, as in this way he will acquire knowledge which would otherwise only be learned from his own mistakes.

SOME TEACHING FILMS MADE BY AMATEURS

THE OUTER ISLES. W. H. George
 CLOUDS AND RAIN. W. H. George
 GUERNSEY GRANITE. B. D. Smith
 THE FENS. B. D. Smith
 POND LIFE. G. H. Higginson
 THE FLYING SCOT. Norman Spurr
 PILOTS OF THE PORT OF LONDON. Norman Spurr
 SLATE. J. L. Hawkins
 UNDER THE EAVES. J. L. Hawkins
 HARVEST OF THE FOREST. H. A. Burnford
 THE ROYAL FAMILY (Lions). Miss McGinlay
 JACK AND JILL. Donald Fleck
 SWANS. Thomas Bell
 THEOREM OF PYTHAGORAS. B. G. D. Salt
 EUCLID 1.32. B. G. D. Salt
 EQUATION $\ddot{X} + X = 0$. B. G. D. Salt and Robert Fairthorne
 N.W. DERBYSHIRE. Dartington Hall Film Unit
 INDUSTRIAL REQUIREMENTS (CEMENT).
 London Schools Film Society, Production Unit
 SEA LIONS. London Film School, 1936
 PENGUINS. London Film School, 1936
 SAFETY FIRST. London Film School, 1936
 THE ROAD TO THE ISLES (in colour). M. B. Anderson
 THE HIGHLANDS OF SCOTLAND (in colour).
 L. W. D. Jelfs

SUB-STANDARD PROJECTION — EMERGENCIES

The fourth of a series of articles by H. D. WALEY, Technical Officer of the British Film Institute. The fifth article will deal with Care of Projectors and Films

FAILURE TO START

It would probably be safe to assert that no habitual user of projectors has escaped altogether the humiliating experience of switching the machine on and then finding that nothing whatever happened. So long as it is in the course of rehearsal that this occurs no great embarrassment need be involved as almost invariably the cause of the trouble is easily found and soon remedied. Surprisingly often some switch, either in the house-circuit or machine, has simply been overlooked. When these have been checked a loose contact may be suspected. If connection with the mains is being made by means of a lamp-holder, try shifting about the adapter, which may be slightly misplaced; if the setting of the resistance involves movable screws make sure that they are screwed fully home and are really making contact. The possibility must also be borne in mind that a fuse may have blown so rapidly that the starting up of the machine for an instant before it stopped could be overlooked. In any event, the explanation of a "dead" machine is to be sought within these three alternatives: a switch not turned on, a loose contact, or a blown fuse. If you have been unwise enough to project without having by you some spare fuse-wire, it is possible, though by no means laudable, to improvise a 10 amp. fuse by unravelling a single shred of brass wire from a bit of picture-hanging wire. As some fuse-holders require the use of a small screw-driver, one should be included in your kit.

FAILURE TO PICK UP SPEED

If, when the projector has been started up, it is found impossible to make its motor pick up normal speed, the outlook for a quick cure is not very good.

Lack of Lubrication. If the projector has been out of use for some time, lack of lubrication should be suspected. It is the practice of manufacturers to provide a small supply of suitable oil along with the projector, but if this has been mislaid it is permissible to use any high-grade light oil, such as that supplied for sewing-machines.

Bent Spindle. If the projector has been in transit or has had a fall, failure to pick up speed may indicate a bent spindle. In that case, nothing can be done without disassembling the projector to some extent and amateur efforts may do more harm than good.

Grit in Gear-Teeth. A possible cause of complete stoppage is the lodging of a bit of grit between the teeth of two gear-wheels. As these are carefully encased in all well-designed machines, this is not a frequent occurrence. Should it happen, there should be no difficulty in coaxing the machine into action again, provided one has been lucky enough to locate the trouble.

Worn Brushes. Slow or irregular running of the projector after prolonged use may result from wear on the carbon brushes of the motor. The incurable handy-man may succeed in getting a few extra hours out of his brushes by putting improvised padding behind them, but the proper

remedy for a worn brush is a new brush. The trouble can be detected early on by keeping a look-out for failure to start up smoothly and for sparking.

Wrong Voltage. The trouble may result from an absent-minded attempt to run a projector with a high voltage resistance off a low voltage mains supply. It is on such occasions that one appreciates the advantages of a sliding resistance as against its less bulky rival—the fixed resistance-unit.

UNSTEADY PICTURE AND SHUTTER GHOST

A "jumpy" picture may be the result of too fast running of the projector, or of clots forming on the runners of the gate. In an old machine, it may be due to wear on the intermittent mechanism.

Should the shutter become displaced on its spindle, white streaks will mar the clearness of the pictures and will be especially noticeable on titles. If they appear under the lettering, the shutter is advanced too far, if above, it has become retarded.

FUSED LAMP

Sooner or later the projection lamp will fuse its filament and require replacing. It is, therefore, essential to have a spare lamp handy and to know exactly in what way the lamp-house opens out.

LOSS OF LOOP

The loss of either top or bottom loop is immediately made evident by noise from the projector and jumping of the picture on the screen. It is essential to stop the projector at once, since every inch of film which passes while the loop is lost may be irremediably damaged. The trouble may be due to a variety of causes: a defective joint or stressed perforations in the film may be responsible as also bent spools or, in some makes, excessive tension on the take-up. Some makes of projector are fitted with an automatic cut-out device which saves the operator from anxiety regarding lost loops.

FAILURE OF SOUND

The emergencies to be met with in sound projection are only dealt with in a very summary fashion in this article because each model of sound-projector has its own idiosyncrasies which will be found described in the instruction book issued with the outfit. Here it will suffice to suggest that "no sound" may be due to overlooking a switch, or having somewhere in the sound-circuit a very bad contact; "weak sound" to bad adjustment of the exciter lamp; "indistinct sound" to bad adjustment of the film-smoothing devices; and "unwanted noises" may be further subdivided into those which occur when the machine is run without film and with—the former are likely to be due to loose connections or faulty valves and the latter to scratched sound-track.



Emil Jannings, Conrad Veidt and Werner Krauss in *Waxworks*

Courtesy Forum Cinema

THE NATIONAL FILM LIBRARY

AN INTERESTING series of twenty films made before or during 1900 by the Warwick Trading Company has been given to the Library by the Paisley Philosophical Institution. The films had not been re-wound since they were last projected at the Institution on December 28th, 1901. Most of them are in good condition; they include some unique trick films and some valuable news-reels of the Boer War and London scenes.

IMPORTANT ADDITIONS

A number of other films of importance in the history of the cinema have been given or purchased, including the following:

Dante's Inferno (Italy, 1912). A typical film of its period in Italy, remarkable for the realistic representation, achieved by clever trick work and settings, of Dante's epic. The film is 5,000 feet long, an exceptional length for the period.

Siegfried (Germany, 1924), directed by Fritz Lang with Paul Richter as Siegfried.

Waxworks (Germany, 1925), with Conrad Veidt, Emil Jannings and Werner Krauss.

Two outstanding examples of German romanticism of the period.

The Wizard of Oz (U.S.A., 1925), directed by and featuring Larry Semon.

A Modern Dubarry (U.S.A., 1926), the first film directed by Alexander Korda to be seen in this country.

The Sea Urchin (Great Britain, 1926), starring Betty Balfour.

The Last Days of Pompeii (Italy, 1926).

Easy Virtue (Great Britain, 1927), adapted from Noel Coward's play and directed by Alfred Hitchcock.

The Battles of the Coronel and Falkland Islands (Great Britain, 1928), produced by H. Bruce Woolfe.

Three short films made by Méliès between 1900 and 1905 and nine early cartoon films, including a Bonzo cartoon, *Topical Bonzette*, after a scenario by Adrian Brunel, and a war-time cartoon of the Kaiser have also been acquired.

REPRINTS OF OLD FILMS

All these films will be preserved and when money is available copies of some of them will be made for circulation. To the series of reprints from the Preservation Section are being added a film showing the development of the cartoon and another showing early examples of trick work. Copies of *Into The Jaws of Death*, an Essanay

melodrama of 1910, are also being made for the Loan Section of the Library.

Twelve modern films have been given to the Library for preservation: *My Man Godfrey* (General Film Distributors); *It Happened One Night, One Night of Love*, and *Mr. Deeds Goes to Town* (Columbia); *Song of Freedom* (British Lion); *Queen of Hearts* (Associated Talking Pictures); *The Story of Louis Pasteur*, and *Green Pastures* (Warner Bros.); *The Man Who Could Work Miracles*, and *Rembrandt* (London Film Productions); *Charlie Chan's Secret*, and *The Littlest Rebel* (Fox Film Company).

NEWS-REELS

British Movietone news have agreed to present copies of any items in their news-reels for which the Library asks. This arrangement is an important development towards the permanent preservation of film records of outstanding events and personalities. Copies of the special news-reels dealing with the abdication of Edward VIII and the accession of George VI have been given to the Library, by British Movietone news, Paramount, Pathé, and Universal Talking News.

EARLY PROPAGANDA FILMS

Films have long been used for propaganda and education. One of the earliest examples of this type of film must have been *The Story of John McNeil*, produced in Edinburgh in 1911 by Dr. Halliday Sutherland. The film describes the Edinburgh system of controlling tuberculosis which in 1912 became the model for the whole country, and was given by the National Association for the Prevention of Tuberculosis. Three similar films have also been given by the National Baby Week Council, *Motherhood* (1917),

Our Children (1920) and *The Work of an Infant Welfare Centre*.

LOAN SECTION

The following educational, interest, and propaganda films are now available to Members from the Loan Section of the Library:

Rice Cultivation (16 mm. silent), a classroom geography film edited by a committee of the British Film Institute and presented by Mr. J. Fairgrieve.

The Highway Code (16 mm. sound), produced by the Pearl Assurance Company, in co-operation with the Ministry of Transport.

Treasure of the Tropics (16 mm. sound); from the harvesting of cocoa beans to the production of cocoa and chocolate. (J. S. Fry & Sons.)

The Birth of the Robot (35 mm. sound); puppet film in Gasparcolor directed by Len Lye and Humphrey Jennings (Shell-Mex).

Winter Sport in Austria (16 mm. silent) given by the Austrian State Travel Bureau.

Harvest of the Forest (16 mm. silent), an amateur film on the production and uses of timber, produced by H. A. Burnford.

Precision and Practice, Power Farming, and Cavalcade of Fords (16 mm. silent), produced for the Ford Motor Company.

Slate and Under the Eaves (16 mm. silent), produced by Mr. G. L. Hawkins.

The Swan (16 mm. silent), an amateur film produced by Mr. E. C. Le Grice.

EDUCATIONAL FILMS — EXEMPTION FROM CUSTOMS DUTY

I. THE IMPORTATION OF FILMS FROM CERTAIN EMPIRE AND FOREIGN COUNTRIES UNDER THE GENEVA CONVENTION

Under the Convention for Facilitating the International Circulation of Educational Films which was signed at Geneva on October 11th, 1933, certain countries have pledged themselves to exempt from customs duties films which are properly certified as educational films. The films to which the Convention applies are defined as:

- (a) Films designed to supply information with regard to the work and aims of the League of Nations and other international organisations which are generally recognised by the High Contracting Parties;
- (b) Films intended for use in education of all grades;
- (c) Films intended for vocational training and guidance, including technical films relating to industry and films relating to scientific management;
- (d) Films dealing with scientific or technical research or designed to spread scientific knowledge;
- (e) Films dealing with health questions, physical training, social welfare and relief.

According to the procedure laid down in the Convention films for which exemption is desired must in the first instance be submitted for certification by the International Institute of Educational Cinematography in Rome. This does not necessarily involve the sending of the film itself to Rome, but a complete account of the development of the film together with certain other information prescribed by the Institute must be supplied. It is understood that the fee for the examination and certification of a film by the Institute is as follows: 15 Swiss francs for 50 metres, plus 10 Swiss centimes per metre of film above 50 metres, up to a maximum of 50 francs for 300 metres or over. Full directions relating to the application for a Rome Certificate will be furnished by the Institute of which the address is: Villa Medicea Torlonia, Via Lazzaro Spallanzani, Rome, or by the British Film Institute, 4 Great Russell Street, London, W.C.1, who have been authorised by the International Institute to act as its agents in this country. Persons in the United Kingdom who wish to import educational films duty free from foreign countries should in the first instance satisfy themselves that the films which they wish to import possess a certificate from the Rome Institute. The subsequent procedure for obtaining exemption from duties on importation into this country is

explained in Notice No. 59 (July, 1935) which may be obtained from the Commissioners of Customs and Excise. Such exemption requires that the films should be certified at the time of import by the Board of Education, who act upon the advice of the British Film Institute. A fee of 6s. 8d. per 1,000-foot reel is payable to the Film Institute in respect of each film for which exemption is desired.

According to the latest information the following foreign countries have now ratified the Convention: Austria, Belgium, Bulgaria, Cuba, Chile, Denmark, Egypt, Greece, Hungary, Italy, Iraq, Iran, Latvia, Monaco, Nicaragua, Norway, Roumania, U.S.S.R., Sweden, Switzerland.

The Convention has been ratified by India, the Irish Free State, Canada, and the United Kingdom.

2. THE EXPORT OF FILMS TO OVERSEAS COUNTRIES UNDER THE GENEVA CONVENTION

Producers of educational films in this country who desire to obtain exemption under the Convention for their films, must similarly submit their films to the Rome Institute for a certificate. The Rome Institute have expressed their intention of acting in this matter on the advice of the British Film Institute and it will accordingly be found convenient that a certificate of educational character should be obtained from the British Film Institute before an application for a certificate is made to Rome. Particulars of the procedure to be followed may be obtained from the Film Institute.

3. THE IMPORTATION OF FILMS FROM EMPIRE COUNTRIES UNDER THE FINANCE ACT, 1935

Section 7 of the Finance Act, 1935, provides for the exemption from customs duty in this country of educational films produced in the Empire. This exemption is conditional on the laws of the country concerned providing for a corresponding exemption from customs duty of films which have been produced in the United Kingdom, and on the films being certified as educational by the authorities in the country concerned and also by the Board of Education.

It has been suggested by H.M. Government in the

United Kingdom that this exemption shall apply to all films which fall within the scope of the definition contained in the Convention and quoted in Section 1 above, and, in addition, to films "designed to promote and increase throughout the British Empire knowledge and understanding of the several countries and peoples." Films which it is desired to import duty free from Empire countries must first of all be certified in the country of origin as educational films according to this definition, and must then be submitted on importation to this country, to the Board of Education for their certificate under Section 7 of the Finance Act. Information as to the procedure to be followed by the importer is contained in the notice referred to above, issued by the Commissioners of Customs and Excise.

The Film Institute advise the Board on the certification of Empire films for the purposes of this exemption, and a fee of 6s. 8d. per 1,000 feet reel is payable to the Institute by the importer in respect of each film for which exemption is claimed.

The following Empire countries have already declared their readiness to adopt these suggestions and educational films produced in these countries may now be admitted duty free if they bear the appropriate certificates: Australia, Irish Free State, Newfoundland, New Zealand, Southern Rhodesia.

4. FILMS FOR EXPORT TO EMPIRE COUNTRIES

Persons who desire to claim exemption from customs duty in the countries named in the preceding paragraph should in the first instance obtain a certificate from the Board of Education of the educational character of the film for which such exemption is desired. Such films should be submitted to the British Film Institute together with a fee of 6s. 8d. per 1,000-foot reel. When a certificate from the Board has been obtained, the film may be despatched to the countries included in these arrangements, accompanied by a copy of the certificate, and subject to its being certified by the authorities of the country of import as an educational film, it will be admitted free of customs duty.

A DOLL AND HISTORICAL COSTUME

A Note from Dr. F. SAXL, of the Warburg Institute

A STUDY of the history of costume teaches us the forms and names of the dresses worn in olden times; we learn about patterns, materials and prices, the migration of fashions and many other important as well as unimportant details. Portraits and engravings reveal to us how the costumes which we find described in dressmakers' books and inventories were worn. But one point, probably of the greatest importance, cannot be demonstrated by pictures and texts: we do not learn from these sources how the men and women of former days moved about in their costumes. Everybody will agree that the distinctive character of a dress is revealed by the movements of its wearer.

Historians of the future, studying twentieth-century costume, will have no difficulties, for our films will survive, but only very rarely have past centuries left us any similar device. In some of the larger museums we find mechanical dolls, driven by a more or less complicated system of clock-work. These dolls give us—in the simplified form of a mechanism—an impression of the ideal movements of the

body as they were conceived by one particular period. In the Vienna Museum, for instance, there is an Italian doll representing a lady with a guitar. The emperor Charles V is said to have possessed a similar doll. The doll can move over a distance of twenty yards. She is wearing a costume that was inter-European at that time. Yet how different this Italian lady, with her stately step and graceful neck movements, must have looked from a French lady. When one observes this doll, one becomes aware that it is the movement which gives to costume its national character; the costume can be exactly the same all over Europe.

To illustrate a lecture on Milanese festivals and costumes, I used a coloured Kodak film of this doll, made by Dr. Planiscig, director of the Kunsthistorisches Museum, Vienna. This short film (2½ minutes) gave to the audience a more lively impression of the nature of sixteenth-century Milanese costume and how it was worn than slides alone could ever have done.

LONDON FILM SCHOOL

To be held at the

UNIVERSITY OF LONDON, INSTITUTE OF EDUCATION, JULY 26 TO AUGUST 6, 1937

OUTLINE OF SCHOOL

Subject	Tutors
USING FILMS IN SCHOOL	<i>History:</i> Dr. Frances Consitt. <i>Geography:</i> G. J. Cons and C. Brawn. <i>Physical Science and Mathematics:</i> J. A. Lauwerys. <i>Biology:</i> A. M. S. Clark. <i>Nature Study:</i> Miss C. Von Wyss. <i>Craftwork:</i> J. W. S. Kay. <i>Civics:</i> Thomas Baird. <i>Film Appreciation:</i> G. B. Smith.
FILM MAKING FOR TEACHERS	Donald Carter, Arthur Elton, J. B. Holmes and other members of G. B. Instructional and Associated Realist Film Producers.
HOW TO USE A PROJECTOR	H. D. Waley, assisted by representatives of firms supplying apparatus.
THE MASS DEMONSTRATION	Ernest Dyer (Chairman, Tyneside Film Society).
GENERAL LECTURES	Paul Rotha, Robert Stevenson, Dr. Emanuel Miller, Arthur Vesselo, William Farr

EXHIBITIONS OF FILMS AND APPARATUS

Fee : £3 (including enrolment fee)

Full syllabus from the Principal of the School, J. W. S. Kay, 74 Limesdale Gardens, Edgware, Middlesex, or from the British Film Institute.

SCHOLARSHIPS FOR READERS

Details of two scholarships offered to readers of SIGHT AND SOUND are given on page 16 of this issue. Papers must reach the editorial offices not later than Monday, June 14, 1937, accompanied by this form :

LONDON FILM SCHOOL, July 26th to August 6th, 1937.

To SIGHT AND SOUND, British Film Institute, 4 Great Russell Street, London, W.C.1.

I desire to enter for the London Film School Scholarship. Accordingly I submit herewith a paper on *The Use of Educational Films* for the consideration of the Editorial Board of SIGHT AND SOUND, and I agree to abide by their decision.

Name.....

Address.....
(PLEASE USE BLOCK CAPITALS)

Date..... Occupation

Signature.....

THE BRITISH FILM INSTITUTE

President : The DUKE OF SUTHERLAND, K.T.

WITHIN THIRTY YEARS the cinema has become one of the great industries of the world. Its influence for good or ill cannot be overestimated. In Great Britain alone the average weekly attendance at the cinema is about 20,000,000 and box office receipts are well over £800,000 a week. At the same time the teaching world has realised the value of the film as a teaching instrument and every month more Local Education Authorities or schools are acquiring and using projectors and films.

So vast and so powerful an industry needs all the guidance that it can receive from thoughtful members of the community. Realisation of this fact has led to the formation of the British Film Institute. To provide a solid foundation for its work the Privy Council has year by year given it a grant from the Sunday Cinema Fund.

In general, the Institute exists to encourage the use of the cinema as a means of entertainment and instruction. In particular it acts as a clearing house for information on all matters affecting films at home and abroad, with special reference to education and general culture. It provides advice and assistance in the use of films and choice of apparatus and promotes research into the various uses of the film.

In the four years of its life, the Institute has become an unparalleled centre of information. Use is constantly made of its services not only by members of the general public but also by government departments, education authorities, schools, film societies and the film trade. It makes known the information in its possession, in a general way, through this quarterly magazine *SIGHT AND SOUND*, occasional leaflets and pamphlets, as for instance on *Non-Theatrical Cinema Apparatus and Films*, and subject lists of teaching films. In the *MONTHLY FILM BULLETIN* are reviewed fictional and non-fictional films of all types and an effort is made to assess their value either in educational terms or by their suitability for different types of audience.

Through its expert Committees there is being built up a body of knowledge on the use of the film for many different purposes. In the main the emphasis of this work has been educational since this was the field in which there was most to be done; the Institute has also concerned itself with entertainment Films for Children, and with Colonial and Dominion problems. Full details of the Institute's activities are contained in its Annual Report a copy of which will be gladly sent on request.

Last but not least of the Institute's activities is its National Film Library through which some 400 films have been rescued from the scrap heap or dug out of old lumber rooms and are now preserved for posterity. (Copies of some of the more interesting are available on loan to Full Members of the Institute). The collection also contains copies of many modern films so that in years to come it will be possible for the student to see the stages in the development of the film and its technique, as well as the social manners and customs of to-day.

Though the major portion of the Institute's finances is the Privy Council grant, it is most important that it should have the material support of all bodies and individuals that have at heart the encouragement of the best type of film and the full development of the cinema. Obviously the best guarantee that its work shall be adequately performed is a strong membership and effective organisation throughout the country to co-ordinate local activities in the same manner as does the parent body in London. Film Institute groups already exist in most chief centres.

The Institute being a company limited by guarantee, it is necessary for intending members to fill up the form of application (enclosed in this copy) and send it to the Institute's office together with their subscription. A copy of the Memorandum and Articles of Association will be forwarded if desired.

Further information can be obtained on application to The British Film Institute, 4 Great Russell Street, London, W.C.1.

TECHNICAL NOTES

A USEFUL CATALOGUE

Messrs. J. H. Dallmeyer of 31 Mortimer Street, London, W.1, have forwarded to us their general catalogue, which comprises a very wide range of apparatus including every conceivable accessory for 16 mm. film photography editing and projection.

They will be pleased to send free copies to readers of SIGHT AND SOUND on application.

B.I.F. 16MM. SOUND PROJECTOR

The 16mm. sound-on-film projector handled by British Instructional Films (the Bifograph) has been raised in price to £150 for the projector, speaker and amplifier, to which must be added £12. 10s. for a transformer if the mains voltage is 200 or over.

A TARGET CINEMATOGRAPH

A cinematograph weapon-training target of the type recently adopted by the French War Department has been installed at the headquarters of the 1st City of London Regiment (The Royal Fusiliers) at Handel Street, London, W.C.1.

The apparatus can be used for the training of recruits or for advanced battle practice. A projector using 16 mm. film is situated just behind the firing point and throws a picture on to a screen 7 feet wide by 6 feet high at a range of about 20 yards.

On firing, the impact of the bullet on the steel plate 2 feet behind the paper screen actuates a light spring which stops the picture and switches on electric lamps which, by reflection from the back plate, illuminate the hole in the screen through which the bullet passed. Thus it is possible for the soldier under instruction to see exactly where his shot hit or missed the moving figure.

After a short interval, the picture automatically starts moving again and the light spot disappears. This "patching out" is ingeniously accomplished by making the screen of two thicknesses of nearly opaque paper. On the restarting of the picture a motor comes into operation for sufficient time to give the back sheet a movement which closes the hole. The back sheet of the screen is also given an occasional slight traverse movement in order to decrease the chance of punctures in the two screens coinciding.

The projector incorporated in this installation is of French manufacture and runs its film in a method not hitherto seen in this country. In place of the usual toothed sprockets above and below the gate, the machine is equipped with friction rollers, driven so that their circumferences travel a little faster than the linear speed of the film. This arrangement automatically creates the necessary loop above and below the gate, since any shortening of the loop throws the film into contact with the roller which, by friction, feeds film into the loop again until all tension is released.

The practical result of this device is certainly a great simplification in threading, coupled with positive assurance against the commonest of all causes of film damage. In short it is a definite step towards that ultimate aim of all designers—the fool-proof projector. A still-picture device

is incorporated (the target application requires this of course) and a simple change-over enables 9.5 mm. film to be run. In the sound-film version, the same projector, with the addition of a sound-head, stands on the amplification assembly from which it can be quickly and easily removed for use as a silent projector, if desired. One-shot lubrication is another unique and desirable feature.

This projector seems particularly well suited for educational use. Plans are being made for its importation and ultimately it is hoped to manufacture it in this country. It is to be handled by S. P. Equipments.

FILM PHOTOGRAPHY IN THE SERVICE OF LIBRARIES

The collaboration of the British Film Institute has recently been sought by the Anglo-American Historical Conference in preparing a report upon the use of film photography as an aid to historical research. The film in this case is to be considered not as a vehicle for moving pictures but as a strip of photographic material convenient in size for the purposes of miniature photography. The small size of the negative saves both first cost of materials and subsequent expense of storage. Enlarged copies on paper can be made for use by students working at a distance from the library or positives of miniature size can be studied either by projection or by scrutiny through an enlarged lens. The British Film Institute has been consulted on the technique of film preservation.

AMATEUR DOCUMENTARY FILMS

The Royal Photographic Society has invited the British Film Institute to collaborate in forming a Panel which shall act as intermediary between bodies performing some public work which desire to make use of amateur films and amateurs able to undertake the production of the type of film required. Hitherto, contact between amateurs and those able to offer them practical scope for their work of a civic or educational nature has only been brought about by chance. It is hoped that the existence of a fixed centre acting as a clearing-house for requests for film-production on the one hand and offers of service on the other will result in considerably extending this branch of amateur work. Care is being taken to frame the administration of the scheme in such a way that there will be no encroachment on professional interests, and the co-operation of the trade associations concerned has been secured.

TECHNICAL ARTICLES OF THE QUARTER

HISTORICAL

Development of Photography during the 20th Century, by C. E. K. Mees (*S.M.P.E. Journal*, January).

Organisation and Work of the Film Library of the Museum of Modern Art, New York, by John E. Abbot (*S.M.P.E. Journal*, March).

PHOTOGRAPHY

Indoor Stills with Kodachrome (*Movie Makers*, January).

The Surgical Camera, by Herbert C. McKay (*Movie Makers*, February).

A Suitcase Lighting Unit, by Watson McAlexander (*Movie Makers, February*).

Building a Titler at Home, by H. B. Miles (*Movie Makers, March*).

Small Animals as Photographic Subjects, by Heinz Niemeier, (*Film und Bild, February*).

The New Froelich Film Studio at Berlin, by Georg Stindt (*Filmtechnik, February 27*).

Report of Studio Lighting Committee (*S.M.P.E. Journal, January*).

Third Dimensional Effects in Animated Cartoons, by J. E. Burks (*S.M.P.E. Journal, January*).

High-pressure Mercury Arcs, by L. J. Buttolph (*S.M.P.E. Journal, January*).

Standardisation of Motion-Picture Make-up, by Max Factor (*S.M.P.E. Journal, January*).

Trick and Process Cinematography, by J. A. Norling (*S.P.M.E. Journal, February*).

Medical Motion Pictures in Colour, by R. P. Schwartz and H. B. Tuttle (*S.M.P.E. Journal, February*).

New Methods for the Dry Hypersensitization of Photographic Emulsions, by F. Dirsch and H. Durr (*S.M.P.E. Journal, February*).

Recent Developments in H.I. Ace Spotlamps, by E. C. Richardson (*S.M.P.E. Journal, February*).

The Schwarzkopf Method of Identifying Criminals, by J. Frank (*S.M.P.E. Journal, February*).

Research Council Specifications for a Standard Synchronising System for Cameras (*S.P.M.E. Journal, March*).

THEATRICAL PROJECTION

The Projection of Lenticular Colour-Films, by J. G. Capstaff, O. E. Miller, and L. S. Wilder (*S.M.P.E. Journal, February*).

A New Film Reproduction, by J. C. Davidson (*S.M.P.E. Journal, February*).

Modern Theatre Loud Speaker, by C. Flannigan, R. Wolf, and W. L. Jones (*S.M.P.E. Journal, March*).

A Neon-Tube Oscilloscope for the Projection-Room, by F. H. Richardson and T. P. Hover (*S.M.P.E. Journal, March*).

NON-THEATRICAL PROJECTION

Planning Movie Rooms, by James H. Blauvelt (*Movie Makers, March*).

Effect of Light-source Size with 16 mm. Optical Systems, by G. Mili (*S.M.P.E. Journal, February*).

PROCESSING

The new 'Union' 16 mm. Contact Printing Machine, by Paul Hatschek (*Filmtechnik, February 6*).

How to Make Chemical Fades, by K. F. Space (*Movie Makers, January*).

A Developing Machine for Sensitometric Work, by L. A. Jones, M. E. Russell, and H. R. Beacham (*S.M.P.E. Journal, January*).

An Automatic Recording Densitometer, by C. M. Tuttle and M. E. Russell (*S.M.P.E. Journal, January*).

Influence of Sprocket-holes upon the Development of Adjacent Sound-Track Areas, by J. G. Frayne and V. Pagliavillo (*S.M.P.E. Journal, March*).

RELIGIOUS FILM NEWS

CINEMA CHRISTIAN COUNCIL. *Secretary:* Mr. T. H. Baxter, 104 High Holborn, W.C.1.

The Council is steadily pressing forward with its campaign for a wider constituency. The Secretary has spoken at various meetings up and down the country. New Correspondent Members have been appointed, and during the first three weeks of April over fifty new Associate Members have been enrolled. With the Public Morality Council a successful Conference was held in February on "Children and the Cinema," at which it was agreed to support the movement to encourage the holding of children's matinees with suitable programmes. A two days' Conference and Film School for clergy and ministers, held in April, proved most successful. The pooling of experience revealed the great possibilities of the use of film in the work of the churches. Some of the results recorded were startling: increased congregations, revived interest, and definite help given in Sunday Schools and other organisations connected with the churches.

SCOTTISH CHURCHES FILM GUILD. *Secretaries:* Rev. A. H. Dunnett, B.D. and Rev. John Hall, O.B.E., D.D., 121 George Street, Edinburgh 2.

The Council of the Guild has prepared a scheme for the operation of a Mobile Cinema Unit to travel through the remote towns and villages in Scotland and this scheme has been submitted to the Carnegie Trust to see how far it is possible to secure their support and co-operation in this possible development of its work. The Guild is holding its first annual meeting during the week of the General Assembly of the Church of Scotland when it is hoped that the form of an Appeal for money to establish the Guild will be approved, and further steps may be taken for the setting up of Film Groups in different parts of the country to develop the work of the Guild.

CATHOLIC FILM SOCIETY. *Organising Secretary:* Rev. Ferdinand Valentine, O.P., 36 Great Smith Street, London, S.W.1.

During January, 1937, the C.F.S. gave 24 displays as compared with 11 in January, 1936. The displays at Ilford and Kensington Town Halls in March and April completed the Suburban Town Hall series which has included Finsbury, Lewisham and Battersea. The main features in the programme have been *The Holy Mass*, *Aran of the Saints* and *Mount Melleray*.

The Society has finished the production of *Just for To-day*, a film version of R. H. Benson's *Child's Rule of Life*. Mr. Arthur

Leslie, manager of the Polytechnic Cinema, has produced *A Bird Sanctuary* for the Society. The next production *Great Awakening* will be a documentary propaganda film. The object of the film is to further the formation of an English Catholic Industrial Club for Young Workers which would, by providing opportunities for the exchange of ideas, for sport and for social activities, be one way of combating Communist propaganda and give young Catholics in industry a sense of background and a weapon against ridicule.

RELIGIOUS FILM SUMMER SCHOOL

The second Religious Film Summer School will be held at "High Leigh," Hoddesdon, Herts., from May 25th to May 28th. The school is being organised by the Religious Film Society and the Cinema Christian Council and will represent the experience and opinions of the Church of England and the Free Churches. The speaker at the first session will be Canon S. N. Sedgwick who will speak on "The Message of the Religious Film"; the chair will be taken by the Rev. T. Tiplady of the "Ideal" Cinema Church, Lambeth. Mr. John Grierson is to speak at the second session on "Church Film and the Social Order." The third session will be taken up with expositions of various methods of using films in churches and at the fourth session a representative of the Cinematograph Exhibitors' Association will speak on the possibilities of co-operation between churches and public cinemas. At the fifth session the chair will be taken by Mr. W. Cresswell O'Reilly, Chief Film Censor, Commonwealth of Australia, when Mr. R. G. Burnett will speak on "International Aspects of Religious Film Work."

A RELIGIOUS FILM SERVICE

A new kind of Religious Film Service has been devised by the Rev. Brian Hession and recorded by the Religious Film Society. The place of the sermon is taken by the film *Passing of The Third Floor Back*, which is introduced by Mr. Hession, with some remarks on the correct interpretation of the film. The hymns, prayers and lesson have been specially filmed and recorded and Mr. Hession, as the conductor of the service, appears also on the screen. The service was first presented on Good Friday, in the New Pavilion Cinema, Aylesbury, when 1,300 people were present. It is now to be presented on several occasions at the Metropole Cinema, Victoria, London, S.W.1.

BRITISH FILM INSTITUTE BRANCHES

BRIGHTON, HOVE AND DISTRICT. *Hon. Secretary:* C. Walker, "Eskdale," Old Shoreham Road, Southwick, Sussex.

The Society's first 35mm. film show will take place at the Theatre Royal on Sunday evening, May 23rd.

BRISTOL. *Hon. Secretary:* Rev. F. C. Vyvyan Jones, St. Michael's Rectory, 16 West Park, Clifton, Bristol.

The Branch continues to issue Monthly Bulletins of films appearing in Bristol, and to act as co-ordinating body between different organisations in Bristol, assisting the Film Society in advertising the visits of Miss Lotte Reiniger to Bristol, arranging for Mr. T. H. Baxter of the Cinema Christian Council to speak at two meetings of church people on "Christianity and Film Morality" on April 14th.

CARDIFF AND SOUTH WALES. *Joint Hon. Secretaries:* Norman Davies, Meliden Road, Penarth; Idris Evans, 30 Machen Place, Riverside, Cardiff.

Although founded only last October, the Society has made rapid progress and membership has reached the 200 mark. The seven advisory panels are all doing useful work and the Council meets regularly to co-ordinate their activities. Recent demonstrations, all of which were well attended, included the following films: *The Road to Life*, *The Blue Light*, and *Enough to Eat?*, the famous nutrition film made for the London Gas Co. In addition, a programme of G.P.O. films was shown at the Reardon Smith Lecture Theatre and included: *Night Mail* and *The Fairy on the Phone*. It is hoped that the Education Panel will be able to arrange a children's demonstration in one of the local theatres during Coronation Week in which films appropriate to the occasion will be shown.

COLWYN BAY AND NORTH WALES. *Hon. Secretary:* Mrs. E. M. Dodd, Arenig, Holyrood Avenue, Old Colwyn, N. Wales.

The Society is issuing a Monthly Bulletin of the best films showing at the local cinemas.

MERSEYSIDE. *Hon. Secretary:* J. A. Parker, 5 and 6 Bluecoat Chambers, School Lane, Liverpool 1.

The opening event of the quarter was Mr. Cavalcanti's lecture on "Sound in Films" given on February 17th. This included excerpts from films to illustrate the points raised. On March 15th, a film show was given, the main film being *Der Schimmelreiter*. On March 23rd, Mr. Stuart Legg gave a lecture on film finance entitled "Money behind the Screen." The last film show of the season was held on April 23rd, Pudovkin's first film with sound *The Deserter* being the main feature. The last activity of the quarter is an address by Mr. Oliver Bell on the activities during last season of the British Film Institute. The Amateur Film Unit has held three meetings since the beginning of February, each taking the form of a debate. The first was on February 5th, when the Wallasey Cine Club and the A.F.U. took for their title "That the proper function of an amateur film group is the making of fiction films." On March 8th, Mr. Max Kaufmann gave a lecture

on "Selecting the Essentials in Kinematography." The Annual General Meeting was held on April 9th, at the close of which *The Rise of Liverpool* and *Morning Boat*, two films made by the Unit, were shown. A new Production Unit for 1937 has just been formed and plans are being made to produce an educational film on 16 mm. stock.

LONDON. *Hon. Secretary:* Miss Olwen Vaughan, c/o British Film Institute, 4 Great Russell Street, London, W.C.1.

On Sunday, February 14th, the Society showed at the Forum Cinema, Villiers Street, *The Adventures of Prince Achmed*, Lotte Reiniger's full-length silhouette film, *Contact*, *Tschierwa Hut*, a new film by Cavalcanti for the G.P.O., and *Ali Baba*, the Pal puppet film. For the show on March 7th the Society was fortunate in finding a copy of Fritz Lang's *Siegfried*, made in 1923; the supporting programme included *Rainbow Dance*, *Calendar of the Year*, directed by Evelyn Spice for the G.P.O., and *Fish Face*, a Mary Field Secrets of Life film. The programme for April 4th consisted of *L'Ordonnance*, directed by Tourjansky, *Out to Play*, Harold Lowenstein's film about children, *Message from Geneva*, G.P.O. Film Unit, *Changes in the Franchise*, G.B. Instructional diagrammatic film, and *His Phantom Sweetheart*, a one-reel story film made in 1914 by Ralph Ince. At its last performance for the season the Society showed Anthony Asquith's *Cottage on Dartmoor*, supported by *Men of the Alps*, G.P.O. Film Unit, *The Ring Master*, the Starevitch puppet film, and *There is Sorrow on the Sea*, an appeal for the Shipwrecked Mariners' Society made by Richard McNaughton. In addition to these Sunday shows the Society has showed on 16 mm. *Hey Rup* and on May 4th a programme of amateur films, including some of the prize-winning films at the 1937 Scottish Film Festival. On Tuesday, April 6th, the Society showed *The Land of Promise*, a five-reel documentary on the resettlement of Palestine.

NORTHERN IRELAND. *Hon. Secretary:* W. H. Welply, O.B.E., Cooleen, Greenisland, Co. Antrim.

On February 18th the Society listened to a paper contributed by Mr. John Davidson on "How Films may be Improved." An interesting discussion of the points raised took place during which Mr. Oliver Bell addressed the meeting. A Belfast Film Society for showing films has been formed and the Film Institute Society is represented on its committee. The publication of a Monthly Film Bulletin containing reviews of the best films which are being shown currently continues to be the Society's principal activity.

YORK. *Hon. Secretary:* B. C. Lucia, Bootham School, York.

The Society's first two film shows were given on 16 mm. projectors. The films shown were *Faust*, an early German silent film, and *Bird Sanctuary*; and *Man of Aran*, *Chapter and Verse* and *Roger the Raven*. On Wednesday, April 14th, the Society was able, through the generosity of the proprietors, to present an evening programme of films at the Regent Cinema, Acorn. The programme included *Reka*, and *The Private Life of the Gannets*. The Society hopes to be able in this way to present regular performances. The Society publishes a local film guide.

SCOTLAND

SCOTTISH FILM COUNCIL. *Joint Hon. Secretaries:* C. A. Oakley, 188 Hyndland Road, Glasgow, W.2, and Stanley L. Russell, 26 India Street, Glasgow, C.2.

The current number of the Council's Monthly Bulletin announces the conclusion of what is described as the first stage in the Council's development. Its work has now grown so considerably that it can no longer be coped with by honorary officers and the appointment of a full-time manager (or secretary) will become essential in September. The Council has formed a sub-committee to prepare plans for financing this Scottish office of the British Film Institute.

The extent of the Council's success during the three years of its existence may be gauged from the increase in the circulation of its Monthly Bulletin from 4,000 to 8,000. The chief activities

during the summer will be in the educational field and they are referred to in the account of the work of the Scottish Educational Film Association. The amateur film-makers will also be concerned with the proposal that an International Amateur Film Festival should be held in Glasgow during the Empire Exhibition next summer. The Council is still unable to make any definite announcement concerning either the cinema pavilion at the Exhibition or the making of Scottish films. Probably a scheme will be adopted along the lines of the Council's proposal that the cinema pavilion should be run on news cinema lines. The chief problem seems to be the doubt whether a pavilion of this type would be able to pay its way (including the costs of building and equipment) in the short period of six months. In the meantime the Scottish Development Council has appointed a Committee, of which Ex-Bailie James Welsh is Chairman, to examine the proposal.

SCOTTISH EDUCATIONAL FILM ASSOCIATION. *Hon. Secretary:* A. Inglis, 25 Tynwald Avenue, Burnside, Rutherglen.

The session 1936-37 has been marked by important developments. There are now nine branches—Glasgow, Edinburgh, Lanarkshire, Fife, Borders, Renfrewshire, Ayrshire, Aberdeen, Midlothian—with a total membership of more than 3,000.

A few months ago the Association published its first Handbook, which gave particulars of the activities of the S.E.F.A. and provided useful information on projection, choosing a projector, care of projector and films, screens, the cinema room, the film slide lantern, film slide libraries, and a first list of recommended films. This handbook was issued to every member of the S.E.F.A., but its circulation has gone far beyond the Association. The Council of the S.E.F.A. is already making preparations for a second edition of the Handbook.

The scheme for the reviewing of Educational Films has now been launched and some forty reviewing groups are at work. By the end of March, 160 viewings had taken place covering 100 different films. Specialist Panels have been reviewing films and examining group reports. The reviews will provide teachers with reliable guidance, and should assist producers of educational films.

Progress has been made towards a national circuit for programmes suitable for children's matinees. Careful selection of films led to suitable programmes which were shown in Glasgow, Ayrshire and Renfrewshire, in several centres, with great success. Another circuit operated in Edinburgh and will probably be extended to the neighbouring districts.

One of the most successful features of the Branch work has been the series of demonstration lessons by teachers who have been using the film in their class work. Central Libraries have been established by the Education Committees of Glasgow and Edinburgh for the use of teachers in their areas. In Lanarkshire the S.E.F.A. Branch formed a library containing 20 reels. The Education Committee for Lanarkshire has now made a grant towards forming a central library of films and films will be chosen by representatives of the S.E.F.A.

Several branch production groups are now working on subjects appropriate to the district in which they are operating, e.g. an Edinburgh group is making a film of Leith Docks, while Lanarkshire groups are producing three films on Canal Locks, Coal, and Lanarkshire.

ABERDEEN FILM SOCIETY. *Hon. Secretary:* A. Milne, c/o Messrs. Mackenzie and Wilson, 77 Crown Street, Aberdeen.

The Society brought its third season to its conclusion with the screening of *Episode*. During the year the Society transferred its meetings to the Majestic Cinema, where the delightful environmental conditions have greatly added to the Society's amenities. The general opinion of the members is that, while the feature films during the season have been rather disappointing, the short films have reached a very high standard.

CHILDREN'S FILM SOCIETY. *Hon. Secretary:* Miss C. W. Harley, Everyman Cinema Theatre, Hampstead, London, N.W.3.

The final performance of the 1936-37 season was held at the Everyman Theatre on Saturday, March 6th. The programme consisted of the Children's News, *Secret Hiding Places*, a film dealing with priest "holes" in old country houses of the Midlands, which was very popular and made a great appeal to the adventure spirit, Laurel and Hardy in *Tit for Tat*, *Mickey's Kangaroo* and *Great Tits*. "I like them all," wrote one ten-year-old girl about Mary Field's films. "I think the one about the Great Tits particularly good. The little ones are so sweet and the parents so earnest about their work." Our series on "How the World's Work is Done" has proved popular, *Firefighters*, *Coal* and a Ford Motor Film being particularly successful. Silly Symphonies and Mickey and Donald Duck are always asked for and enjoyed. "Of course I like Mickey, but sometimes, only sometimes, it's so unkind to the poor animals, especially Pluto," writes a boy of ten.

We have had four discussions in the theatre after such films as *Coal*, *Night Mail*, *Great Gable* and *A Frog He Would a-Wooing Go*, preceded by a few preliminary remarks before the picture was shown. These proved interesting and the children talked and expressed themselves quite freely and showed how thoroughly they understood the films and what an interest they took in such technicalities as how the ancient forest in *Coal* was photographed and how the cameras were carried up *Great Gable*.

AYRSHIRE FILM SOCIETY. *Hon. Secretary:* J. A. Paton Walker, 5 St. Marnock Street, Kilmarnock.

Membership 250. Five Sunday meetings have taken place at which the following films have been shown: *Battleship Potemkin*, *Bonne Chance*, *Eriskany*, *Great Cargoes*, *Ali Baba*, *March of Time No. 7*, *En Natt*, *Nutrition*, *Granton Trawler*, *Feeding Time at the Zoo*, *I've Never Seen a Smile Like Yours*, *On Parade*, *So Ended a Great Love*, *Cover to Cover*, *Ballet from Aida*, *O'er Hill and Dale*, a Disney cartoon, *Turn of the Tide*, and *Twentieth Century*. The Secretary of the Society has been elected to the Scottish Film Council.

DUNDEE AND ST. ANDREWS FILM SOCIETY. *Hon. Secretary:* G. Edwin Geddes, Scotswood, Wormit.

The Society's second season has now ended. The financial position of the Society has improved slightly, as this season has paid its way. Unfortunately, however, the membership of the Society continues to be relatively smaller than that of the other Societies.

EDINBURGH FILM GUILD. *Hon. Secretary:* Douglas A. Donald, 16 Great King Street, Edinburgh, 8.

The eighth performance on March 7th was arranged to illustrate the ways in which music can be used on the screen. The principal film shown was *The Unfinished Symphony*, the story of Schubert. Further illustrations of the cinematic use of music were presented in *Metropolitan Nocturne* and in *The Band Concert*, and also in *In der Nacht*, *William Tell Overture* and *Kaleidoscope*. After the show a discussion on Music and the Film was held in the Caledonian Hotel. Mr. Guy Warrack was among the guests.

GLASGOW FILM SOCIETY. *Hon. Secretary:* D. Paterson Walker, 127 St. Vincent Street, Glasgow, C.2.

The following films were included in the Society's ordinary programmes this season: *Savoy Hotel* 217, *Dinner Hour*, *The Old King and The Young King*, *The Land of Red Blanket*, *The Shump is Over* and *Maskerade*. The Repertory meetings included *Black Magic*, *Berkeley Square*, *State Fair* and *Soap Bubbles*. On April 11th Mr. Paul Rotha lectured to the Society.

STIRLINGSHIRE FILM SOCIETY. *Hon. Secretary:* Miss M. Dingwall, 4 Abbey-view, Causewayhead, Stirling.

The Society, which has now about 300 members, has arranged five Sunday performances during the season in the Regent Cinema, Bannockburn. Among the feature films have been *Maskerade*, *So Ended a Great Love*, *L'Atalante*, *La Crise Est Finie* and *M*. Two programmes, one of G.B. Instructional and one of G.P.O. films, were also shown. On February 8th Mr. Harry Watt spoke on Documentary Films.

LONDON SCHOOLS' FILM SOCIETY. *Hon. Secretary:* F. E. Farley, 50 Ashridge Crescent, Shrewbury Park, S.E.18.

The outstanding feature of the year's work of the London Schools' Film Society has been the production of its first teaching film. The film has been called *Industrial Requirements* and illustrates the development of an industry on a site where raw materials, power, labour and transport are readily accessible. The cement industry of the lower Thames basin is utilised as an illustrative example. Scenario, photography, and editing are all the work of experienced teachers who are at the same time cinema amateurs, and the result of their work is a film of exceptional teaching value. Copies of the film on 16 mm. stock (silent) are now available for purchase from the Society.

The winter programme of lectures and demonstrations has now been concluded and the thanks of the Society are due to Miss Mary Field, Mr. William Farr, Mr. J. A. Lauwerys, G.P.O. Film Unit, and the non-theatrical departments of Messrs. Kalee Ltd. and Messrs. Phillips Cine Sonor Ltd. who contributed so generously to this very successful feature of the Society's work. The meetings have all been much appreciated by the members who attended them. Membership of the Society is open to all who are interested in the use of the film in education. The Annual General Meeting and Conference of the Society will be held on Friday, September 17th, 1937. Full particulars can be obtained from the Hon. Secretary.

FILM SOCIETIES

BELFAST. *Hon. Secretary:* Edward Selwyn, 57 Eglantine Avenue, Belfast, and I. S. McClelland, 2 Upper Crescent, Belfast.

Founded on the 13th January, 1937, and working in co-operation with the Northern Ireland Branch of the British Film Institute, this Society already has over 400 members. The first two programmes, *Hey-Rup* supported by *Shipyard*, *Thistledown*, and *The Tortoiseshell Butterfly*; and *The Road to Life* supported by *Night Mail* were given in ordinary halls using 16 mm. sound-on-film equipment. The third show, *The Testament of Dr. Mabuse* and *Gentlemen in Top Hats*, was given in a cinema after the conclusion of the ordinary programme. The fourth show, *Le Dernier Milliardaire* and *Papageno*, is to be given in a local cinema on a week-night.

BILLINGHAM. *Hon. Secretary:* H. S. Coles, 3 Cambridge Terrace, Norton-on-Tees, Co. Durham.

The Society's programmes this quarter, which are given at the Picture House on a week-day evening, have included *Rainbow Dance*, *The Frog who would A-Wooing Go*, *Peculiar Penguins*, *Savoy Hotel 217*, *Mickey's Polo Team*, *Episode*, *The March of Time*, *Cover to Cover*, *The Flying Mouse*, *Die Ewige Maske*.

BRADFORD CIVIC PLAYHOUSE

Sound-film projection apparatus has been installed in the new Bradford Civic Playhouse so that regular programmes of films not ordinarily seen in Bradford and of documentary and educational films may be shown in addition to the plays presented.

CAMPDEN FILM SOCIETY. *Hon. Secretary:* Mrs. E. Campagnac, The Holm Oak, Campden, Gloucester.

The Society was started in December 1936 to provide a weekly film show in a small country town where there was no public cinema. It was an experiment to ascertain how far a demand for films existed and whether a careful selection of films of artistic value would be welcome. A 16 mm. sound projector was hired and eleven weekly programmes have been given. Each programme included an educational or documentary film, a comic short and a feature film. Though not a financial success, the shows became increasingly popular and many inhabitants attended regularly. When the experimental period came to an end in March, the finances did not warrant a continuance in the summer months, but it is hoped that the evident interest shown in the venture will continue and that enough support will be promised to make it possible to begin again in the autumn.

COLNE LITERARY AND SCIENTIFIC SOCIETY. *Hon. Secretary:* C. Hargreaves, Greystones, Colne, Lancs.

The Society's programmes, which are given in the Savoy Cinema on a week-day evening, this quarter have included *Steel*, *March of Time No. 6*, *Birth of the Robot*, *Barcarole*, *Night Mail*, *The Testament of Dr. Mabuse*.

DONCASTER. *Hon. Secretary:* R. Richardson, 116 Ramsden Road, Hexthorpe, Doncaster.

The Society's programmes (16 mm.) for this quarter have included *Potemkin*, *Gentlemen in Crowns and Top Hats*, *Pilots of the Port of London*, *Feeding time at the Zoo*, *Expansion of Germany*, *Great Cargoes*, *Looper Caterpillars*, *Swimming*, *Oil Symphony*, *Crazy Ray*, *Waxworks*, and *Covered Wagon*.

EAST KENT. *Hon. Secretary:* Miss M. M. Robson, M.A., 133 Northdown Road, Margate.

The Society's programmes (16 mm.), for this quarter have included *Melody of the South*, *How Talkies Talk*, *Chapter and Verse*, *Kameradschaft*, *Our Daily Bread*, *Landbuilders*, *Weather Forecast*, *Nutrition*, *Potemkin*.

ETON COLLEGE. *Hon. Secretary:* W. W. Williams, The Old Christopher, Eton College, Windsor.

The Society's programmes this quarter have included *On Parade*, *Six Early News Reels*, *The U-Boat Campaign*, *Musicland*, *The Informer*, *Audiscopiks*, *Night Mail*, *Mickey's Garden*, *The Man who Knew too Much*, *Local News Reels*, *On the Way to Work*, *Three-Halfpence a Foot*, *Fury*.

FILM SOCIETY, LONDON. *Secretary:* Miss Barbara Frey, 56 Manchester Street, London, W.1.

On January 31st the main film was *Helene*, an adaptation of Vicki Baum's novel, directed by Jean Benoit-Levy; it was supported by two publicity shorts in Gasparcolor and Starevitch's *Fetich en Voyage de Noces*. On February 21st the Society showed E. Dzigan's *We from Kronstadt*, the latest example of large scale production from the U.S.S.R. The programme also included the G.B.I. film *Story of a Disturbance*, Robert Benchley's *How to Vote* and *Hyas et Stenorinques*, a study of spider crabs by Jean Painleve. On March 14th the main film was Sacha Guitry's *Le Roman d'un Tricheur* which introduces a new form of storytelling and breaks many established conventions of the film. Other films in the programme were Lotte Reiniger's latest silhouette film *Graf von Carabas*, the G.B.I. film *Vision* and two items from *The World To-day*, a magazine on the lines of *The March of Time* and covering all shades of political opinion. On April 18th the Society showed Jean Renoir's *La Vie est a Nous*, a French propaganda film made in connection with the Front Populaire movement. The programme also included two Dutch documentaries, *The Hague and Crystals*, a South African anthropological film *The Marriage Ceremony of the Amazulu* and Robert Benchley's *How to Train a Dog*. The last performance of the season will take place at the New Gallery Kinema on May 2nd, when the main picture will be the Russian historical film, *Generation of Conquerors*.

HULL FILM ART CLUB. *Hon. Secretary:* Miss Hannchen M. Drasdo, 14 Westbourne Avenue, Hull.

The Club's programmes (16 mm.) for this quarter have included *Death Ray*, *Thunder Over Mexico*, and *At the Zoo*.

IPSWICH. *Hon. Secretary:* Miss G. M. Webb, 39 Bolton Lane, Ipswich.

The Society's programmes this quarter have included *Hey-Rup*, *Bluebottles*, *Joie de Vivre*, *Magie du Fer-Blanc*, *The Life Story of the Tawny Owl*, *Wings over Everest*, *Turksib*, *Bonne Chance*, *Nutrition*, *Contact*, *Carmen* and *En Natt*. Mr. Stuart Legg lectured to the Society on Film Technique on the 7th April. At the moment the Society is concerned with giving performances for children, not only in Ipswich, but also in the smaller towns in Suffolk. It is hoped to arrange for one performance at the end of April in several rural towns, where the children from the surrounding districts could converge on the town for the event. These performances are in the nature of an experiment, and, if successful, will be made a regular feature next autumn.

IRISH FILM SOCIETY. *Hon. Secretary:* Liam O'Laoghaire, 41 South Circular Road, Portobello, Dublin.

The Irish Film Society was founded last November and represents an offshoot of the Dublin Little Theatre Guild. Owing to the fact that in Ireland little is known of the artistic and cultural potentialities of film much pioneer propaganda needs to be done. In the first year of existence, the Society is depending on the sub-standard type of programme. With its second season, it hopes to achieve showings of continental talkies in cinemas, and after that it is hoped that interest may be developed in other centres. For its first meeting after Easter a paper will be read on "The Position of the Cinema in Ireland." The season will close with a showing of *Mother* or *Metropolis*.

LEICESTER. *Hon. Secretary:* E. Irving Richards, Vaughan College, Leicester.

The Society's programmes this quarter have included *Night Mail*, *Deserter*, *The Tower*, *How to Sleep*, *Crime et Chatiment*, *Opta Empfangt*, *Terrific Adventure*, *The Plow that Broke the Plains*, *La Journée d'André*, and *Fredlos*.

MANCHESTER AND SALFORD WORKERS. *Hon. Secretary:* T. Cavanagh, 86 Hulton Street, Salford, 5.

The Society's programmes this quarter have included *The Moon*, *The Filter*, *Barcelona News*, *Hey-Rup*, *Ether Symphony*, *Chapter and Verse*, *Le Loup Garou*, *Moscow*, *Fetich en Voyage de Nous*, *West Front 1918*.

OXFORD. *Hon. Secretary:* E. F. Bowtell, 105 Victoria Road, Oxford.

The Society's programmes for this quarter have included *The Mine, Development of the English Railways, Birth of the Robot, Savoy Hotel 217, Fire Fighters, Expansion of Germany, Great Train Robbery, Alice's Little Parade, Peculiar Penguins, Die ewige Maske, Medieval Village, Contact, Barnyard Olympics, How to Sleep*, and *Niemand'sland*.

WIMBLEDON. *Hon. Secretary:* Mrs. Helen Smith, 34 Leopold Road, S.W.19.

The Society held its first performance at the Odeon Theatre, on the 7th March, showing *Merlusse* and *Kameradschaft*. Films included in the programmes of the 21st March and the 11th April were *So Ended a Great Love, Wings Over Everest, Die Lietze Rose*, and *The Ghost Goes West*. On Sunday, 25th April, the films shown were *Lac Aux Dames* and *The Private Life of Henry VIII*.

AMATEUR CINE CLUBS

ACE MOVIES. *Hon. Secretary:* Channon Wood, 15 Openview, S.W.18.

The problem of producing sound-on-film, which Ace Movies feel not only worries them but all similar organisations, is receiving urgent attention in view of information that a commercial concern, at present manufacturing professional equipment, is shortly to market the necessary apparatus to enable amateurs to produce sound on 16 mm. The real problem for clubs working, as most of them do, within narrow financial limits will be the capital outlay on equipment. Ace Movies feel that in the beginning a probable solution will lie in a group of clubs acquiring between them the necessary recording outfit and will be glad to hear from any club within a reasonable radius interested in such a proposition.

BLACKHEATH FILM CLUB. *Hon. Secretary:* J. Gibson, 6 St. German's Place, Blackheath, S.E.3.

The Club's projection season ends on the 5th May, with films from Meteor Film Society, Ace Movies, and the Empire Film Library, together with the Club's bi-monthly 9.5 mm. Newsreel. Its programme policy is to screen the best of the Amateur films obtainable and sub-standard versions of outstanding professional films of all kinds. The Club is working on Production No. 8, which is a comedy of the "Naughty Nineties" on 16 mm. neg. pos., processed by a member. This it is planned to complete about the end of June, and then it is proposed to make a short single reel film to finish the quota for the season. In addition to these films the Club's documentary groups are working on several films—a Coronation Record, a Magazine, and several shorts of general interest. Club nights are Wednesdays and Sundays and visitors are welcome at the Studio.

BOGNOR REGIS. *Hon. Secretary:* Miss Cornish, "Southernhay," New Barn Lane, Felpham, Bognor Regis.

The Society held its Third Annual Public Show on the 10th to the 13th March last, at the Roof Garden Theatre, Bognor Regis. The attendance this year surpassed all previous years. The programme consisted of Room 17, the Club's latest production, a comedy-drama featuring Bognor Regis's first Carnival Queen, supported by Bognor Regis's first Carnival (in Kodachrome); *Moko the Monk* (a cartoon); *Symphony of the Seasons* (also in Kodachrome); and last, but not least, the always popular *Regis Review* of local events of the year. On the 20th April the Society will be visiting Portsmouth Cine Society for their first Public Show.

GRANVILLE (DOVER) FILM SOCIETY. *Hon. Secretary:* F. S. Downs, 23 Waterloo Crescent, Dover.

This Society was formed at a meeting held on the 5th February, 1937. After the meeting, a 9.5 mm. film *Snow in the Channel* was shown. A sound-on-film projector made by Mr. Wright of Dover was also demonstrated. A fortnight later, the Society held its first film show at the Grand Hotel. The feature film was *The White Hell of Pitz Palu*; *The Mine* was also shown, together with a local news reel, compiled and edited by the Chairman, Dr. J. R. W. Richardson. The next film evening will be held on the 30th April, when it is hoped to show *The Blue Light* and also shots of film tests which are being held in connection with the Society's next production, on which it is hoped to begin work some time in May.

FILM AND PHOTO LEAGUE. *Hon. Secretary:* Hugh Cuthbertson, 3 Somerset Terrace, London, W.C.1.

The League exists to co-ordinate all amateur photographic work, still and "movie" and to direct it in the course of Peace, Freedom

and Democracy. A programme of eleven members' meetings and four public meetings during April to July, has been arranged, and the speakers include many well-known documentary film makers. Full particulars can be obtained from the Hon. Secretary.

HAMILTON CINE SOCIETY. *Hon. Secretary:* John Moffatt, 49 Scott Street, Hamilton.

On the 15th February the Society visited the premises of Scottish Film Productions in Glasgow; on the 1st March Mr. Russell Borland lectured to the Society on "The Educational Film and the Amateur Producer"; on the 22nd March Mr. W. B. Dickson lectured on "The History of Electricity and the Practical Side of Amateur Interior Work"; on the 26th April the Society is holding a public display of its first production—*Hamilton Past and Present*.

SUDBURY. *Hon. Secretary:* Bertram P. Tyrer, 9 Cranleigh Gardens, Kenton, Middlesex.

This Society is affiliated to the London Film Institute Society. Mr. J. E. Davies, a member, has received an award at the Scottish Film Festival for his colour film *The Presentation of the Colours by King Edward VIII*. The Society passed an evening at H.M.V. Company's projection theatre, when a demonstration of sound-on-disc accompaniment to films was given. On the 10th December, a demonstration of television was carried out during a projection evening. A colour film *Zero Hour* is now being completed at the members' meetings.

KNIGHT FILM CLUB. *Hon. Secretary:* Rev. Brian Hession, Holy Trinity Vicarage, Aylesbury.

A number of film evenings have been given in Aylesbury and surrounding districts of amateur local films of Hunting, the Hospital, and Royal Air Force Recruiting film as well as sport and entertainment talkie films. With the help of the Religious Film Society a complete filmed service was made on 35 mm. with hymns, prayers and lesson appearing on the screen, together with a short introduction and summary to the main film *Passing of the Third Floor Back*. The film service was shown at the Aylesbury Cinema on Good Friday to 1,300 people.

TEES-SIDE CINE CLUB. *Hon. Secretary:* B. Downing, 68-70 Newport Road, Middlesbrough.

The Club is anxious to get into contact with other production societies which are interested in the amateur use of sound with a view to ensuring that films shall be interchangeable, and with a view to arranging the sharing of sound-recording apparatus. The main obstacle to interchanging of sound-films is, of course, the absence of a standard speed for discs, some attachments giving gramophone speed and others the slower speed of 33½ revolutions per minute.

WAVERLEY AMATEUR CINE CLUB. *Hon. Secretary:* Miss E. H. Kemp, 10 Valleyfield Street, Edinburgh.

The Club has held six meetings since the 1st February, at which films were projected and talks given on the following subjects: "Titling," "The G.B. Home Talkie" and "Kodachrome." During the summer months the Club is planning three outings for filming and visits to local newspaper office, cinema, and telephone exchange.

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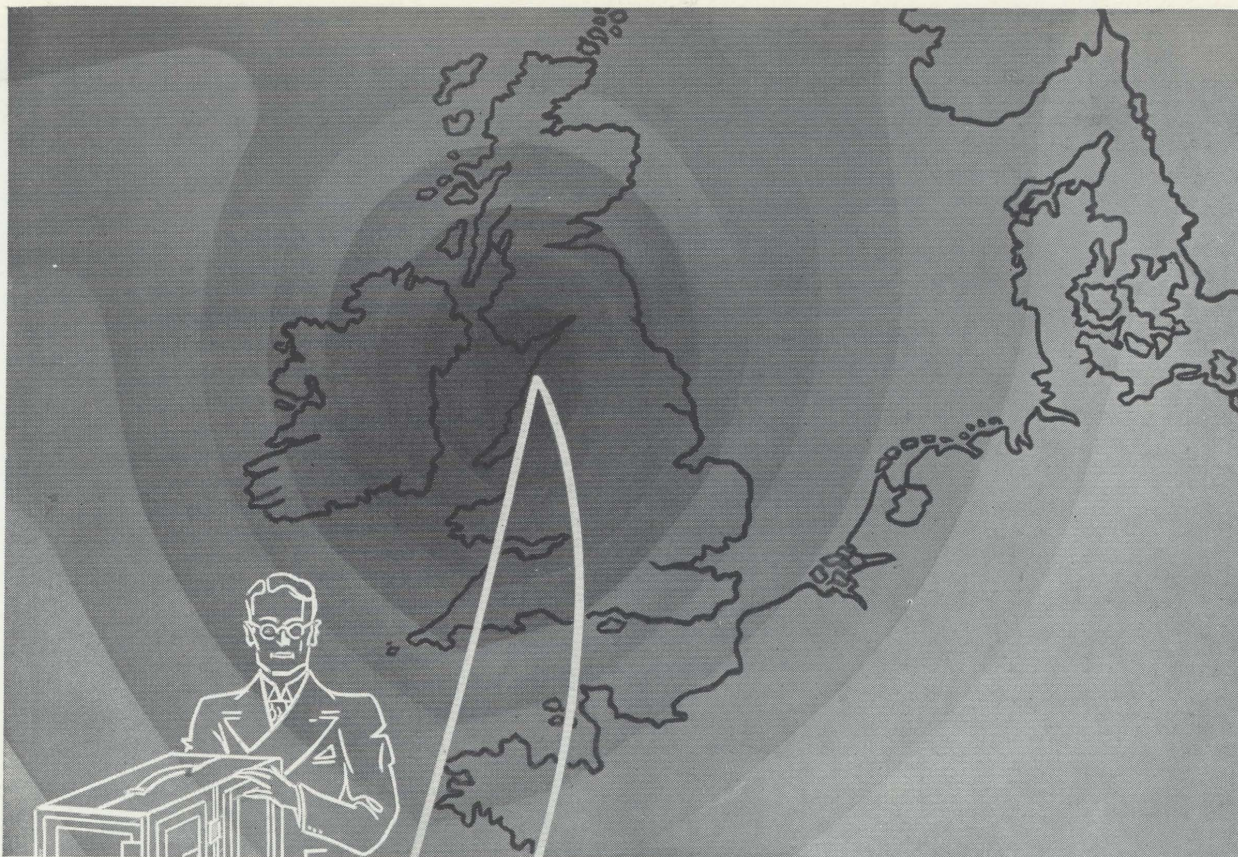
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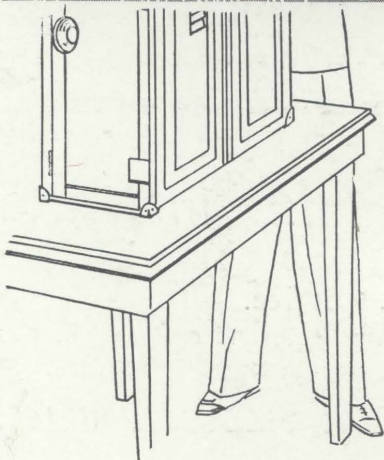
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